

# THE ILLUSTRATED LONDON NEWS

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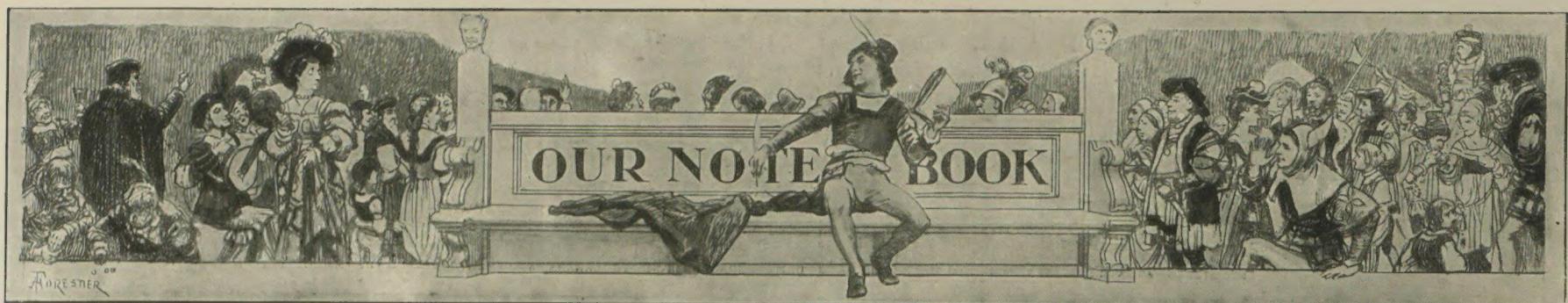
SATURDAY, MAY 29, 1920.

ONE SHILLING.

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THE CANONISATION OF JOAN OF ARC: THE POPE LEAVING THE VATICAN FOR ST. PETER'S IN THE SEDIA GESTATORIA.  
UNDER A BALDAQUIN, WITH TWO FLABELLA (CEREMONIAL FANS) BEHIND.



BY G. K. CHESTERTON.

I HAVE only just come back from a country where men have been fighting about the same fundamental faiths for thousands of years, and have never got tired of them—for men do not get tired of fundamental things. That is why all poetry consists of platitudes. And on returning to this part of the world the familiar fact which first gives me a shock as of unfamiliarity is the fact—or rather, the fiction—which we call fashion. We sometimes call it progress. But what we ought to call it, if we want to be strictly accurate, is not so much even fashion, but rather fatigue. It is the rapidity with which we get tired of things. Fashions are customs of which people can easily get tired. We congratulate ourselves on inventing new things, when in truth it is because we cannot invent old things—that is, we cannot invent things that will ever live to be old. We give the name of enlightenment to a lightning succession of illusions and disillusionments. This dream and self-deception are nowhere more dominant than in the thing we call science. Scientific ideas, more even than social and political ideas, are valued because they are new rather than true. The seekers after truth talk of wishing for "more light"; and they are given more lime-light.

Dr. Harry Roberts, a writer with whom I always sympathise and generally disagree, wrote recently in *John o' London's Weekly* on the latest fashion called Psycho-Analysis. Being himself blasted by heaven with a sense of humour, he is bound to admit that the new psychologists are quite without any such awful illumination. But what arrested me most abruptly about his very reasonable article were the very first words of it. He said that the discovery of Freud was as great a revolution as the discovery of Darwin. *Absit omen*; or perhaps, on second thoughts, *adgit omen*. For if the discovery of Freud copies the discovery of Darwin, it will copy it in coming to smash. It is not very friendly to poor old Freud to suggest that, thirty or forty years hence, Freudism will be as hopelessly damaged among psychologists as Darwinism is among biologists. I fancy that in a little while men will speak of Charles Darwin and the survival of the animals as they do of Erasmus Darwin and the loves of the plants.

For I think these people will go wrong about psycho-analysis, simply because they always go wrong about analysis. They never do really analyse. That is, they never do really resolve a thing into *all* its parts. They pick out some particular part that happens to take their fancy. They have got hold of only one truth, and they state it entirely out of proportion to a thousand other truths. And in this, doubtless, the parallel of Dr. Roberts is correct; and the statement is as true of the new hypothesis of Freud as of the old hypothesis of Darwin. It is obvious that there is an element of evolution in nature; and that there is an

element of unconsciousness in human nature. But the actual effect of Darwinism, on the generation following Darwin, was only a vague fashionable feeling that everything was evolution and that evolution was everything. The same thing will probably happen in the case of the conjectures of Freud, and there will be the same tendency to let a hypothesis harden into a dogma. There will be the same disposition to be positive, even about points that are quite negative. There will be the same refusal to be really agnostic, even about things of which we are really ignorant. Fashionable Darwinism seemed to remember everything about the Missing Link except that he was missing. Fashionable Freudism will remember everything about the unconscious mind except that it is unconscious.

The interpretation of dreams, practised by Joseph and Daniel and discovered by Freud, is supposed to

Huxley splendidly denounced, but which was, for all that, the great practical popular effect of the work of Darwin and Huxley. Thousands of business men excused themselves for brutality and cynicism by a vague notion of a newly discovered law of life. Darwinism was a failure as a true philosophy; but it was a success as a false religion.

Similarly, I fancy, it will be the worst and not the best part of psycho-analysis that will be turned from a fad into a fashion. Already some are professing to find in it a whole encyclopaedia of excuses. They declare that psycho-analysts have told them that it is always unwholesome to repress an impulse; in which case I conceive that there will be no objection to my kicking the next psycho-analyst I meet. They say that certain deeds are done by the subconscious self and not by the real self; and I will gladly promise to blame my subconscious self for anything of the sort that I may

do. They seem to provide the criminal with the invaluable gift of a double, and even of a double who cannot be caught. They open up again the yawning abyss of the old argument about human responsibility, about fate and free will. It is truly to be called a yawning abyss, for it has made all the generations who heard about it yawn their heads off. There will be a fashionable fatalism founded on Freud, as there was twenty years ago a fashionable fatalism founded on Haeckel—or for that matter, two hundred years ago, a fashionable fatalism founded on Calvin. And then, when it has had a run for its money, it will be suddenly discovered that it has not a leg to stand on. Another

German professor will find out that Freud is entirely wrong; and that discovery will be new, and that discovery will be a nine days' wonder. That also will be a fashion; and that also will be called a revolution. "When all its work is done the lie will rot," and there will be only some of the consolations of a sense of humour for those who could see from the first where it was rotten. It does not in the least follow from this, or from anything I have said, that it is entirely rotten. It may disclose very valuable truths, if the people dealing with them were philosophical enough to correlate them properly with other truths. There were a great many very valuable truths in Darwinism; only they were almost entirely missed by the Darwinians.

There are doubtless a great many valuable truths to be learned by the interpretation of dreams, if these people could only keep awake to interpret them. But the first necessity for studying the unconscious mind is to possess a mind of some sort, and preferably a conscious mind—especially a mind that is conscious, or at least dimly conscious, of a joke. Without that perception we shall merely plunge into another passing flood of pessimism and morbidity; and those who profess to be explaining dreams will only be experiencing nightmares.



REPLACING SUCH SMA'L CHANGE AS DISCS, STAMPS, AND 'BUS TICKETS: THE NEW FRENCH FRANC AND 50-CENTIME NOTES. These notes are now legal tender in France for small transactions. Their production is due to the great shortage of small change. Even now one may be offered such things as discs, stamps, and 'bus tickets in lieu of the ordinary currency. Two-franc notes are to be issued also.

From "L'Illustration," by Courtesy of that Paper.

have revealed a subconscious self who is talked about as if he were somebody else. He will be talked about a great deal. The Subconscious Man will wander about the world after the war, as the Superman wandered about before the war. The Superman had a nervous breakdown on the banks of the Marne, probably somewhere near the marshes of St. Gond, and ran away and has never been heard of since. The Subconscious Man will doubtless follow the Superman, and disappear in some convulsion of reality—perhaps in some economic crisis or proletarian revolt. But meanwhile, these vast fantastic shadows thrown by scientific theories do have a certain effect, if only in darkening counsel. The Superman was the last effect of the extravagant exaggeration of evolution. The Superman was the last monster seen in the Darwinian dream, as the Missing Link was the first. He was supposed to be the logical inference from the struggle for life and the survival of the fittest, and all the rest of it. He never lived, and never will; but other people did live according to that bestial vision of the struggle for life. So far from surviving, he never succeeded in arriving; but other people arrived—and such filthy arrivistes called themselves the fittest because they had arrived and survived. Darwinism was made the scientific excuse for a moral anarchy which Darwin never defended and

## THE CANONISATION OF JOAN OF ARC: IN ST. PETER'S AT ROME.

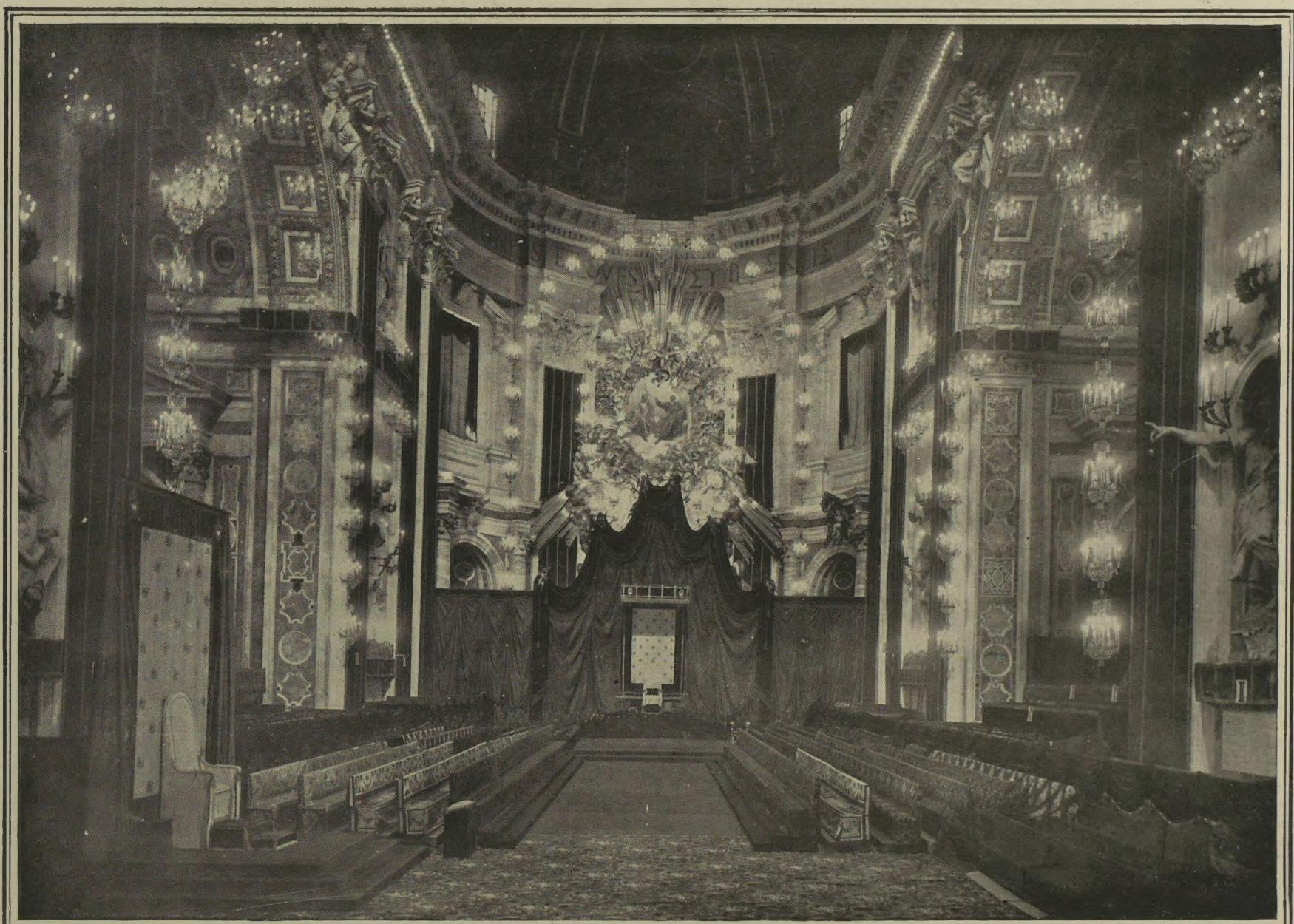
PHOTOGRAPHS BY G. FELICI.



DECORATED FOR THE CANONISATION OF JOAN OF ARC: THE CENTRAL CUPOLA AND THE HIGH ALTAR OF ST. PETER'S.



BORNE IN PROCESSION INTO ST. PETER'S FOR HER CANONISATION: THE GREAT STANDARD OF JOAN OF ARC.



THE CANONISATION OF JOAN OF ARC: THE APSE OF ST. PETER'S AT ROME PREPARED FOR THE CEREMONY; SHOWING THE PONTIFICAL THRONE, WHERE THE POPE SAT, IN THE CENTRE BACKGROUND, AND THE SEATS FOR ARCHBISHOPS AND BISHOPS.

Joan of Arc was canonised as a Saint of the Roman Catholic Church by Pope Benedict XV. in St. Peter's at Rome on May 16. The ceremony was one of great solemnity and magnificence. The head of the Papal procession entered the Basilica at 8.30 a.m., and the whole of it took more than an hour to pass in. It included over 300 white-

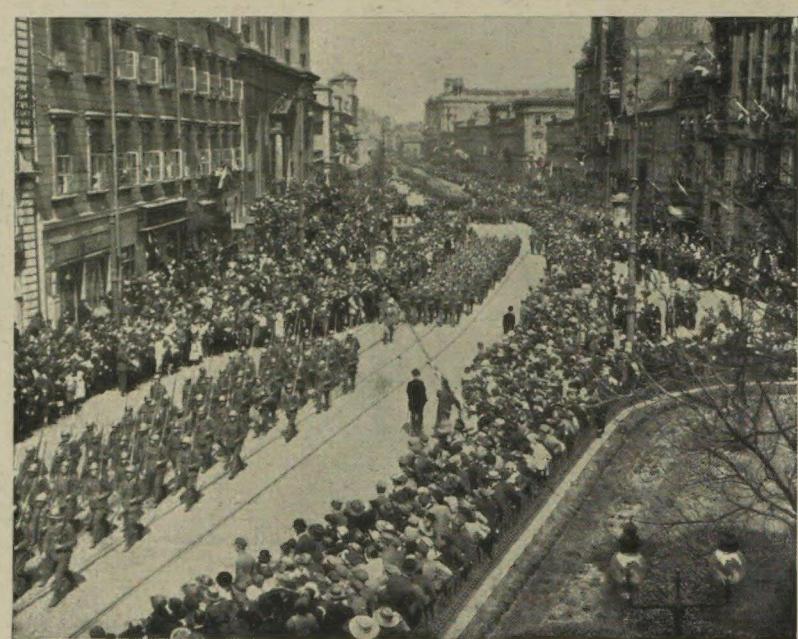
mitred Archbishops and Bishops, who walked two by two, each accompanied by an attendant. The great standard of Joan of Arc was lowered beside the Papal altar and placed in the transept to the right. The Pope proceeded to a throne erected at the end of the apse, and the prelates took their places on either side.

## THE RENASCENCE OF POLAND: NATIONAL CELEBRATIONS AT WARSAW.

PHOTOGRAPHS SUPPLIED BY ILLUSTRATIONS BUREAU.



CELEBRATING THE ANNIVERSARY OF THE CONSTITUTION OF 1791: AN OPEN-AIR SERVICE ON THE CITADEL AT WARSAW.



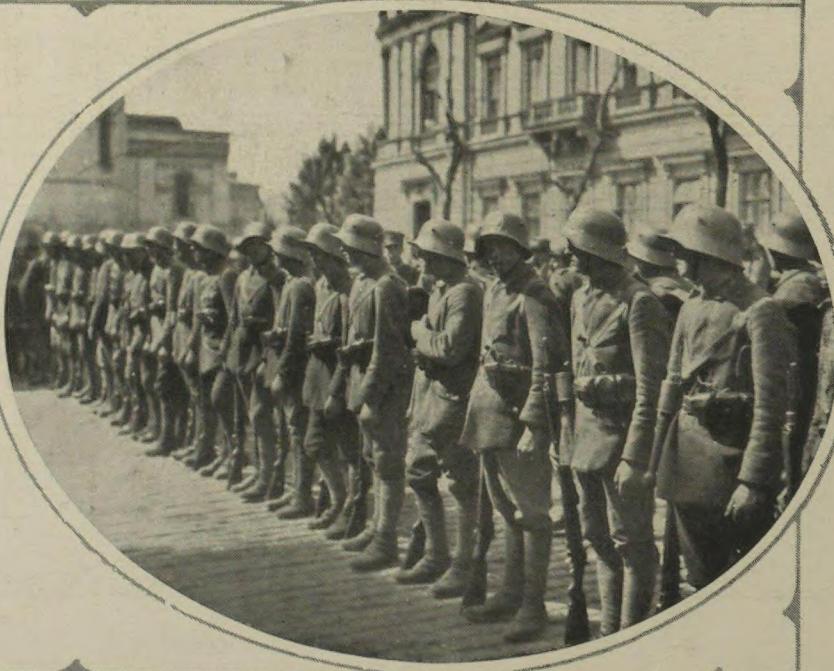
MEN OF THE ARMY VICTORIOUS AGAINST THE BOLSHEVISTS: POLISH TROOPS MARCHING IN PROCESSION THROUGH WARSAW.



A GREAT DEMONSTRATION OF NATIONAL ENTHUSIASM: PART OF A PROCESSION WHICH TOOK THREE HOURS TO PASS.



KEEPING POLAND'S NATIONAL DAY ON THE CITADEL AT WARSAW: AN OPEN-AIR RELIGIOUS SERVICE.



LEAVING WARSAW FOR THE FRONT TO FIGHT THE BOLSHEVISTS: POLISH TROOPS IN HELMETS OF GERMAN TYPE.



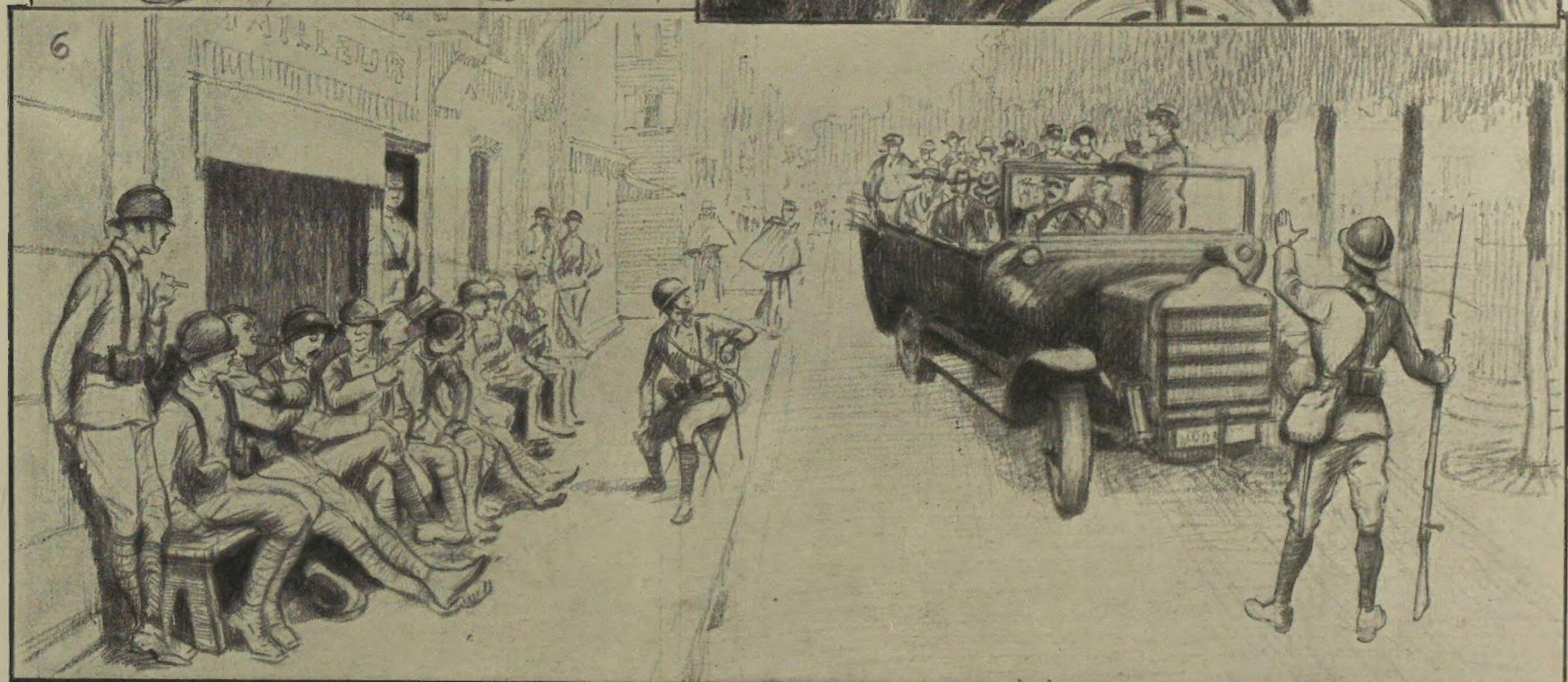
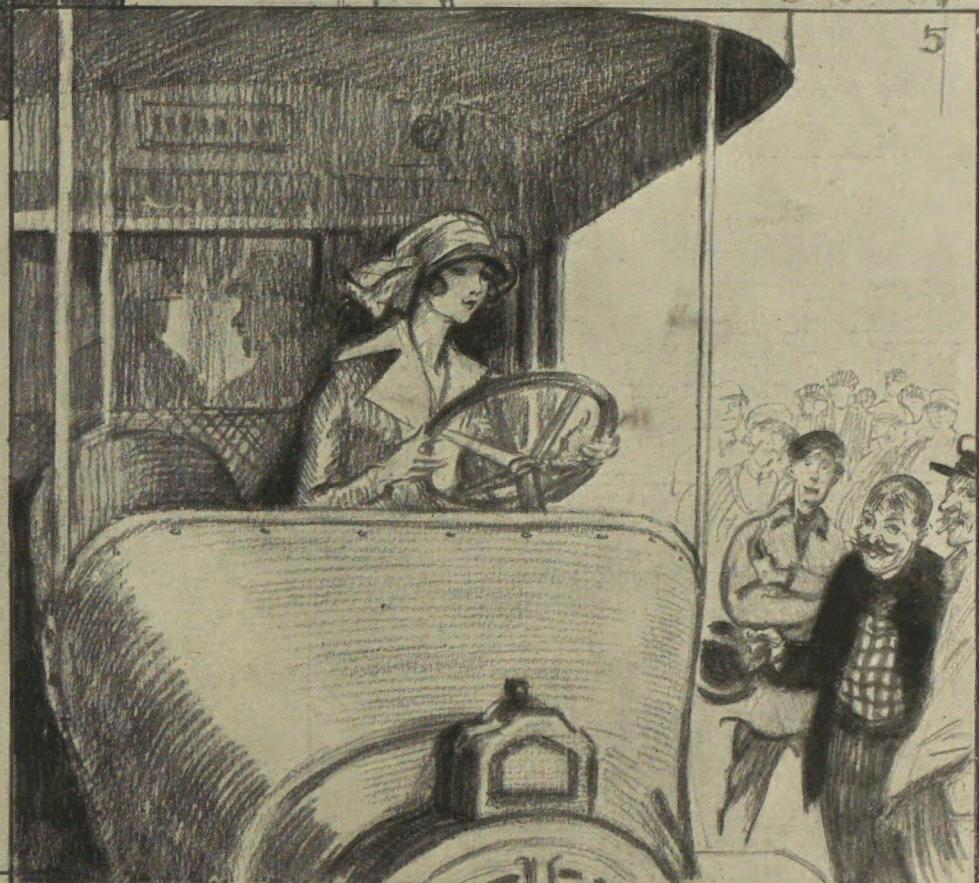
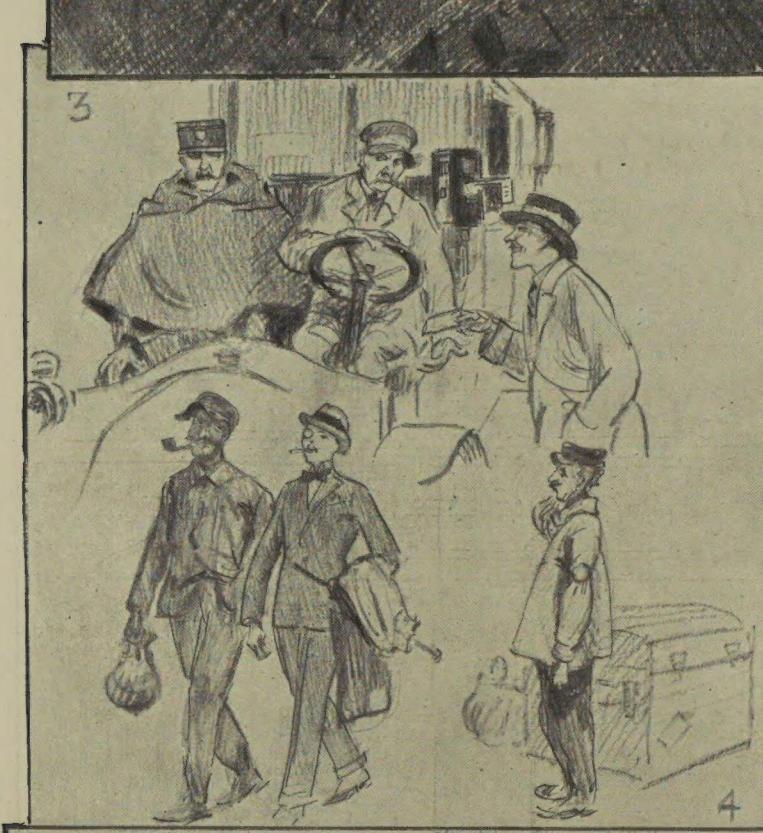
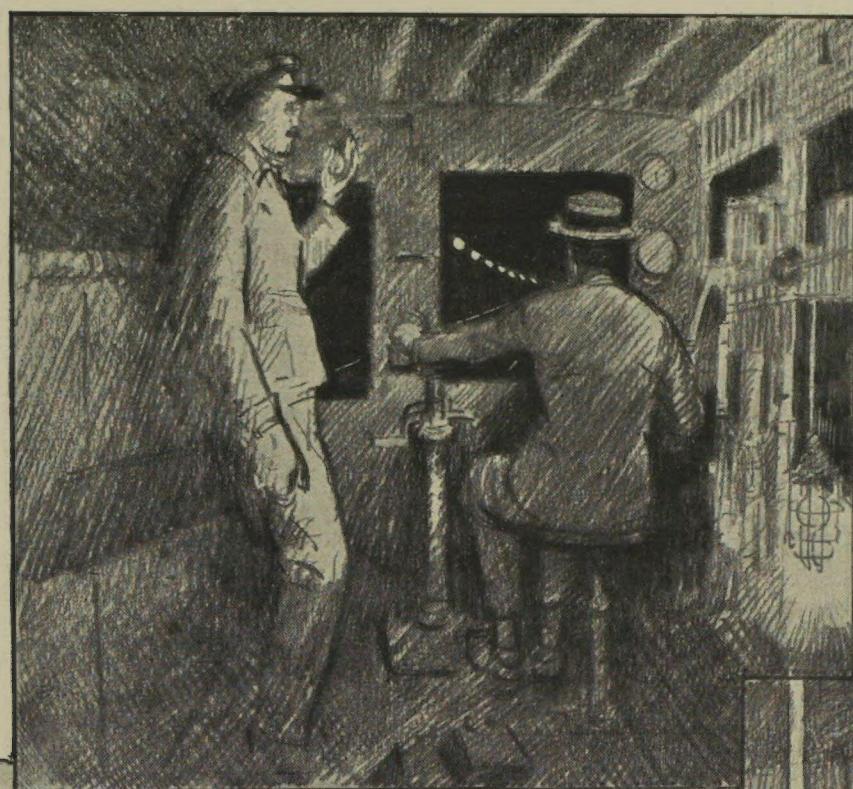
POLAND'S VICTORIOUS LEADER: PRESIDENT MARSHAL PILSUDSKI (HOLDING SWORD), WITH GENERAL SZCZEPTYCKI.

Poland's victories against the Bolsheviks added still greater enthusiasm to the celebration of the Polish National Holiday on May 3, the anniversary of the promulgation of the Reformed Polish Constitution of 1791, which, but for Prussia, would have inaugurated a new era. The Poles have chosen it as the most important date in their calendar. Demonstrations took place throughout the country. In Warsaw there was a great pro-

cession in which not only the army, but all kinds of social, professional, religious, and educational organisations were represented. The schoolchildren, on whom the nation's hopes for the future rest, were cheered loudest of all. Flags were everywhere, and also posters of the new Government loan. The whole celebration was essentially a popular affair, and not merely a spectacle arranged for the people.

## THE STRIKE AFTERMATH IN PARIS: TRAIN; TAXI; BUS; BOULEVARD.

DRAWN BY OUR SPECIAL ARTIST, BRYAN DE GRINEAU.



1. ON THE NORD-SUD (TUBE): A VOLUNTEER DRIVING UNDER INSTRUCTION.

2. NEAR THE BOURSE: PRO-STRIKE AND ANTI-STRIKE POSTERS CAUSE VIOLENT DISCUSSIONS.

3. UNDER POLICE PROTECTION: A "BLACKLEG" TAXI-DRIVER AND PASSENGER.

4. MATES! AN ENGINE-DRIVER AND (VOLUNTEER) STOKER MAKING FOR THE BUFFET.

5. THE PARISIENNE AS AUTOBUS - DRIVER: GALLANT OUVRIER CAPTIVATED.

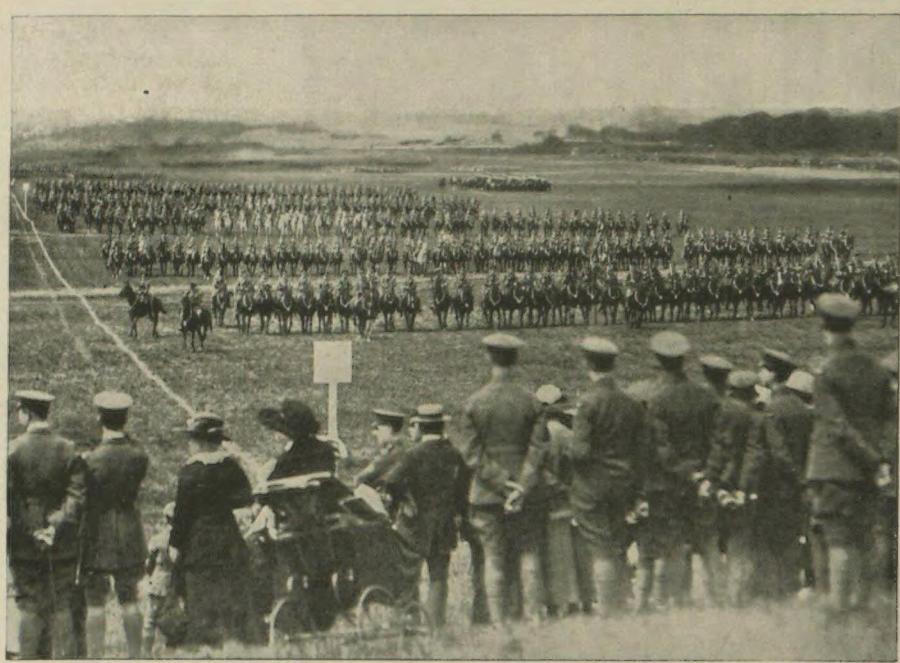
6. EXTREMES MEET: AN AMERICAN "RUBBERNECK" JOY-RIDE PARTY HELD UP NEAR THE LUXEMBOURG BY THE GUARD OF THE GAS-WORKS.

Writing from Paris on May 21, our Artist says, regarding these sketches: "Although the Press keep a cheerful tone and say the strike, as the general unrest was named, has fizzled out, the city of Paris, that place so peaceful and yet at the same time so turbulent, still shows visible abnormal signs. Picketed troops with posts as vantage spots are still in being, and the sun still reflects on steel casque and bayonet. Transport services are running fairly normally, thanks to the workmen who stood by their posts and defied their unions, and to the great rush of volunteers to fill the gaps made by the strikers. There are many vacancies in all branches, and

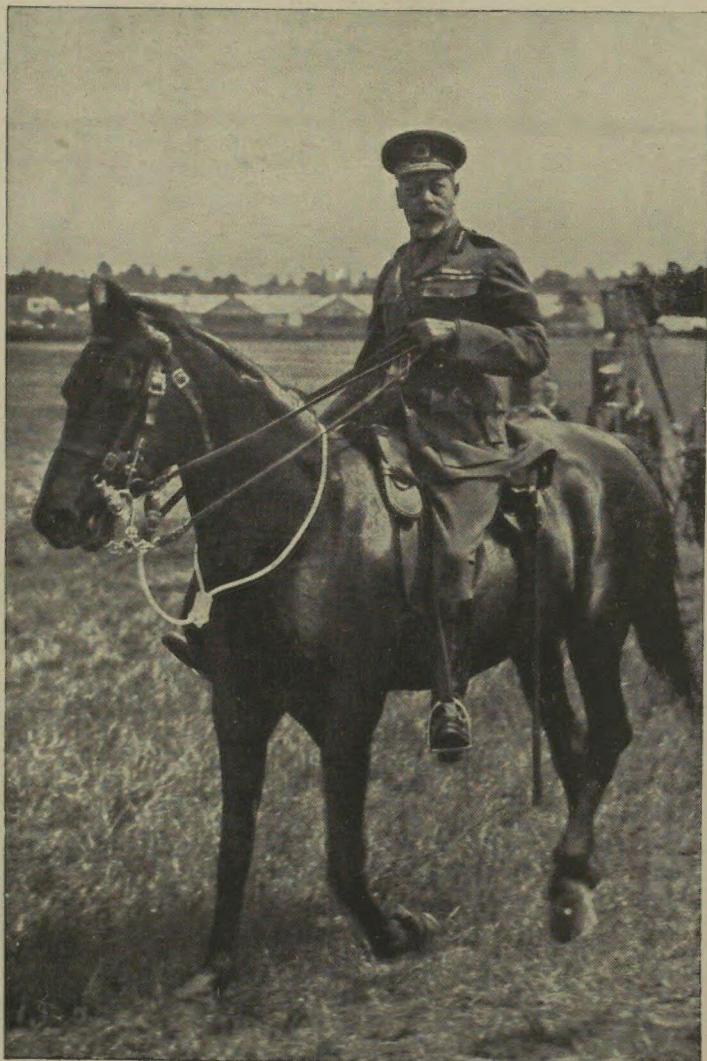
at the present moment amateurs are still to be seen at the helm of the motorbus and on the engines which bring the British traveller's train into the great termini from all parts of the Continent. The roll of honour, too, is fairly heavy owing to accidents, but the Parisian, always best in emergencies, makes light of these. Chinese labour is still assisting the gas companies to maintain a certain standard of lighting, and it will be some time before the strike undercurrent eventually ceases to flow." It was announced on May 21 that the C.G.T. had ordered a resumption of work on the following day.—[Drawing Copyrighted in the United States and Canada.]

## THE KING'S WHITSUN: THEIR MAJESTIES AT ALDERSHOT AND SANDHURST.

PHOTOGRAPHS SUPPLIED BY C.N., L.N.A., AND I.B.

THE REVIEW AT ALDERSHOT BEFORE THE KING AND QUEEN:  
CAVALRY IN THE MARCH-PAST.

THE KING AND QUEEN AT SANDHURST: WATCHING THE CHAMPION COMPANY OF CADETS MARCH INTO COLLEGE.

WATCHING A WATER-POLO MATCH AT THE PHYSICAL TRAINING SCHOOL:  
(L. TO R.) PRINCESS MARY; THE QUEEN; THE KING (NEXT BUT ONE).THE KING AT BLACKDOWN: WATCHING HITS  
ON THE RANGES AT PIRBRIGHT.ON HIS CHARGER: THE KING RETURNING TO THE SALUTING  
POINT AFTER THE ALDERSHOT INSPECTION.

The King held a great review of the troops of the Aldershot command, under Lord Rawlinson, on Friday, May 21. His Majesty was accompanied by the Duke of Connaught and the Earl of Athlone. The Queen drove to the saluting-base in a motor-car with Princess Mary and Prince George, who was in Naval uniform. After inspecting the troops, the King rode back to the saluting-point, and the march-past began, led by the

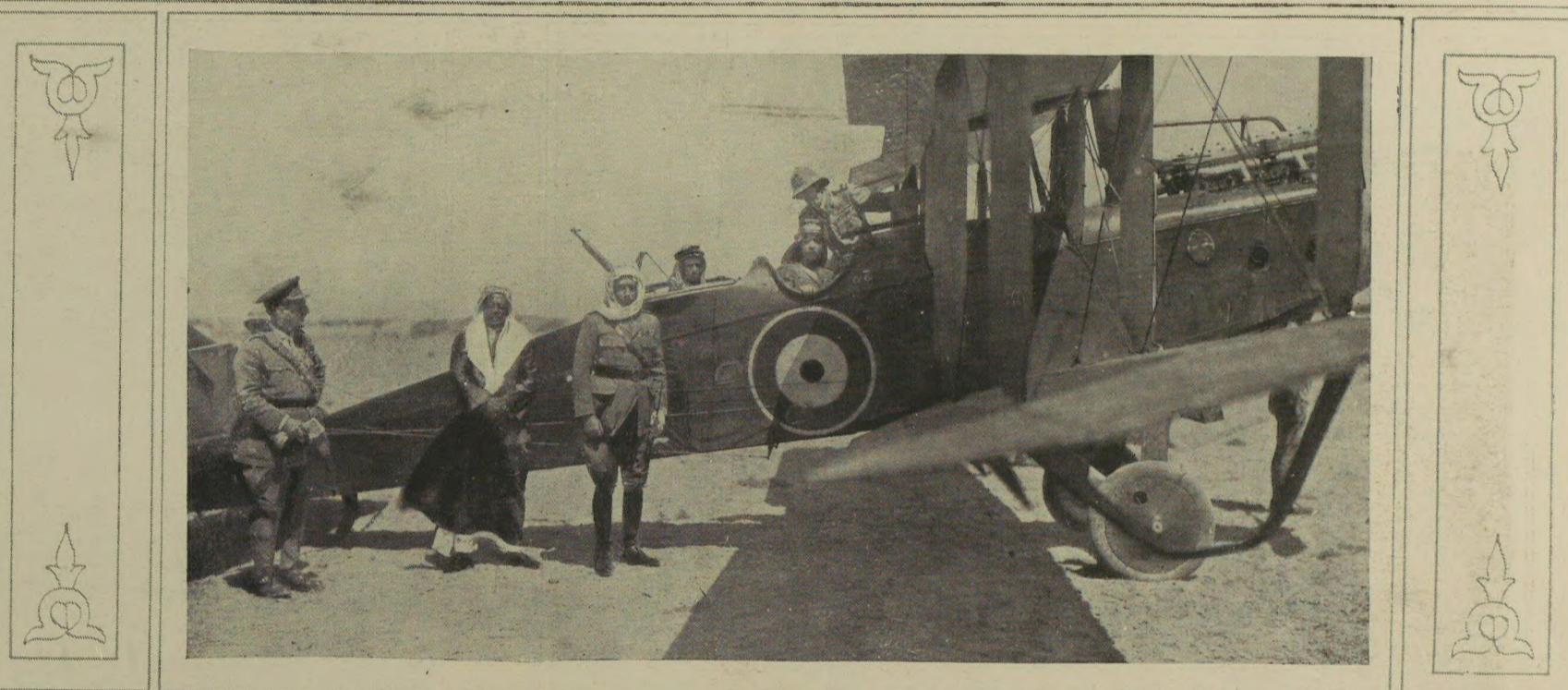
First Cavalry Brigade under Brigadier-General A. E. W. Harman. After the march-past, the Royal Horse Artillery and the Cavalry reversed and passed the saluting point at the trot. Their Majesties, with Princess Mary and Prince George, spent the afternoon at the gymnasium and swimming-bath of the Physical Training School. On Whit Sunday they attended service in the Chapel of the Royal Military College at Sandhurst.

## A NEWLY PROCLAIMED KING AT CAIRO: A GUEST OF LORD ALLENBY.

PHOTOGRAPHS SUPPLIED BY C.N.



A MILITARY PARADE IN HONOUR OF THE EMIR ABDULLAH: A DETACHMENT OF THE 11TH HUSSARS IN UNIFORMS OF DIFFERENT PERIODS—1715, 1742, 1814, 1826, AND 1854—MARCHING PAST AT THE SALUTE.



HIS FIRST EXPERIENCE IN AN AEROPLANE: THE EMIR ABDULLAH IN THE FRONT SEAT OF A MACHINE AT HELIOPOLIS, WITH SHERIF FAIZ SEATED BEHIND, AND THE MAYOR OF JEDDAH STANDING BY THE AEROPLANE.



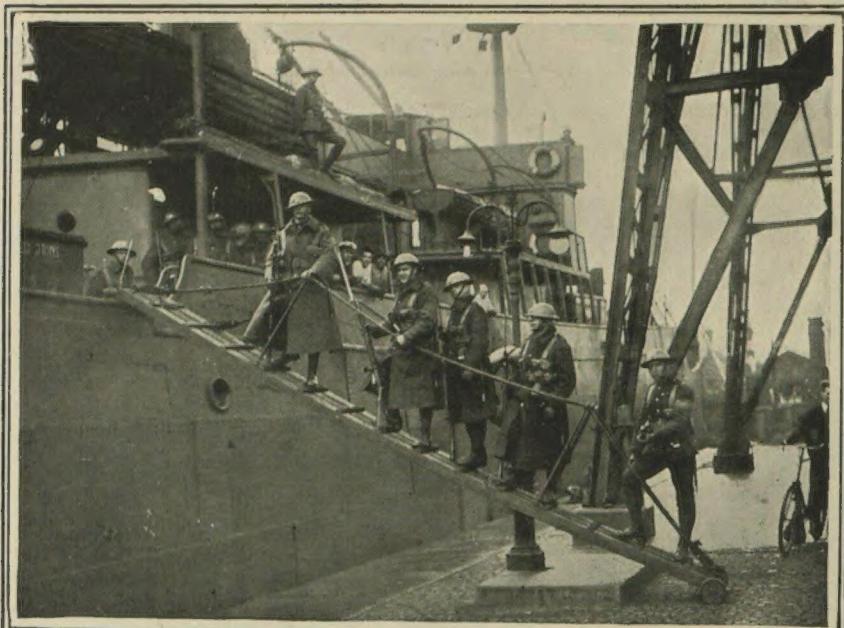
WITH HIS SUITE DURING THE RECENT VISIT TO CAIRO: THE EMIR ABDULLAH (FOURTH FROM LEFT IN FRONT), WITH OTHER ARABIAN DIGNITARIES, AND COLONEL VICKERY, BRITISH AGENT AT JEDDAH (THIRD FROM LEFT).

The Emir Abdullah is a son of King Hussein of Hedjaz, and elder brother of the Emir Feisal. When the latter was proclaimed King of Syria at Damascus last March, the Emir Abdullah was on the same day proclaimed King of Irak (Mesopotamia). He recently visited Cairo, where the Sultan of Egypt gave a luncheon in his honour, and Lord Allenby entertained him at the Residency and invested him with the G.B.E. The Royal Air Force gave an excellent display, and the Emir, who was deeply interested,

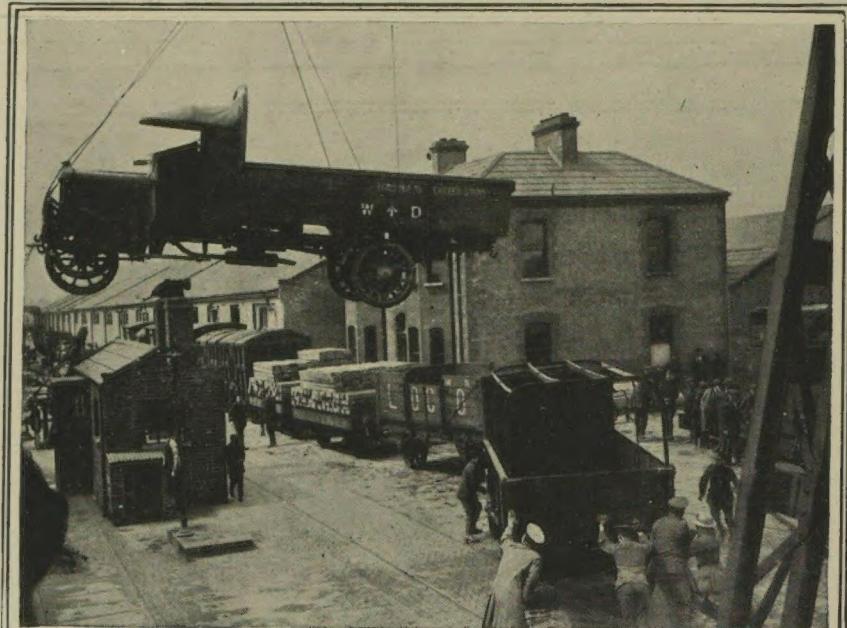
was photographed in an aeroplane. Two of his suite made a short flight. On his return to Arabia he landed at Jeddah, with Colonel Vickery, the British Agent there, on May 16, and was met by King Hussein, who motored over from Mecca. In the lower group the figures are: Front Row (left to right)—Mahmud Pasha Karsum, Sherif Faiz, Colonel Vickery, the Emir Abdullah, Sheikh Fuad Khatib, El Lewa Sadik Pasha Yahia, and Sheikh Suliman Gabil, Mayor of Jeddah. Back Row—Sheikh Hannis (centre).

## DANGER ZONES: IRELAND: FIRE RISK IN THE AIR; THE BULL-RING.

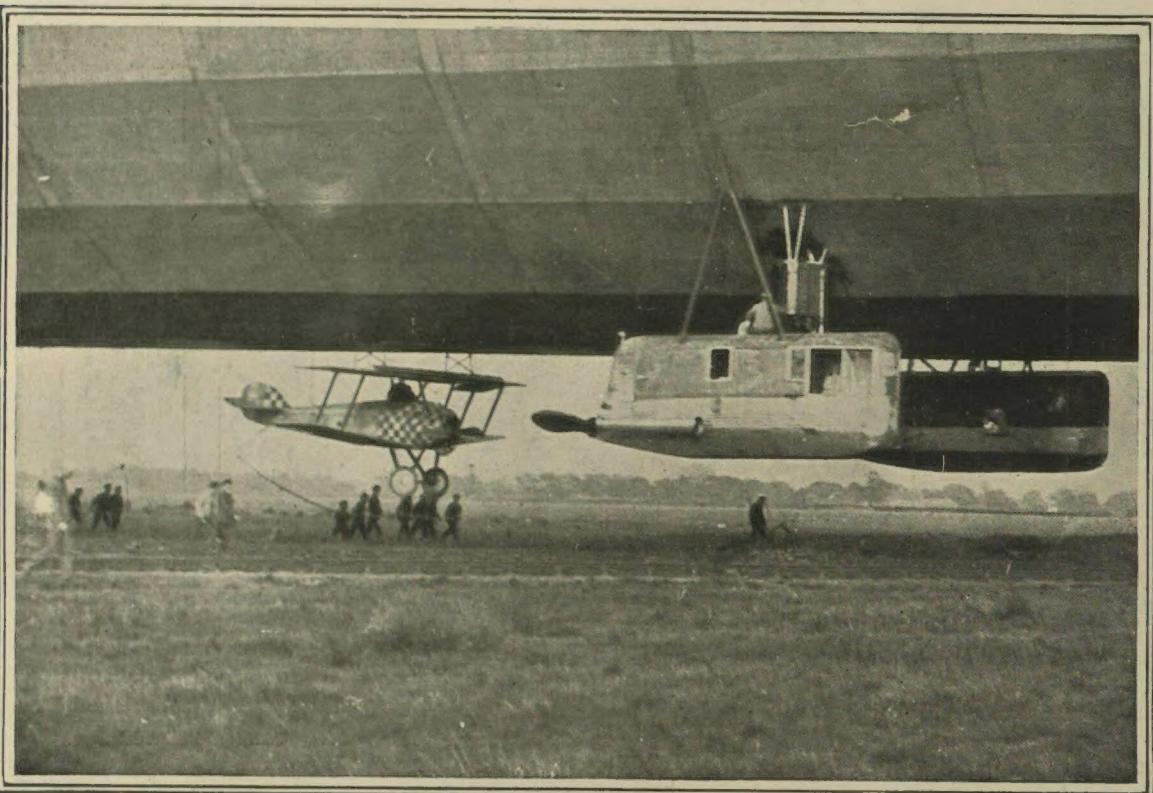
PHOTOGRAPHS BY TOPICAL AND C.N.



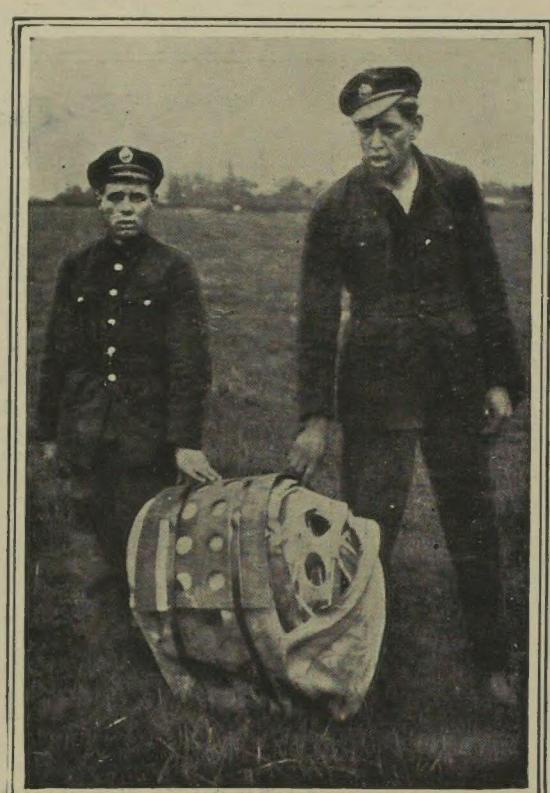
THE REFUSAL OF DOCKERS TO LAND MUNITIONS IN IRELAND: SOLDIERS GUARDING THE GANGWAY OF A STEAMER BEING UNLOADED.



SOLDIERS DOING THE WORK OF DOCKERS WHO REFUSED TO UNLOAD MUNITIONS IN IRELAND: DISCHARGING MILITARY EQUIPMENT.



WITH AN AEROPLANE SUSPENDED BENEATH THE ENVELOPE AND DROPPED FROM 1500 FT. TO TEST A FIREPROOF PETROL-TANK: THE AIR-SHIP "R 33" LEAVING HOWDEN.



BURST, BUT NOT SET ON FIRE BY THE FALL: THE PATENT RUBBER-LINED PETROL-TANK.



THE IDOL OF THE BULL-RING KILLED IN A BULL-FIGHT: THE FUNERAL PROCESSION OF JOSELITO IN MADRID—MATADORS CARRYING WREATHS.

Military measures have been taken to cope with the Sinn Fein outrages in Ireland. Munitions and war equipment have been landed, and owing to the refusal of dockers to unload munitions, the troops had to deal with the cargoes.—The airship "R 33" recently accomplished a 430-mile flight from Howden, in Yorkshire, to the Sussex coast and back, carrying out various tests and experiments. Among other things she took up an aeroplane fitted with a patent rubber-lined fireproof petrol-tank, designed to prevent fires in aeroplane crashes. The aeroplane was dropped from a height of 1500 ft., and



THE FUNERAL OF THE FAMOUS MATADOR WHO WAS KILLED BY A BULL IN THE RING AT TALAVERA: JOSELITO'S COFFIN.

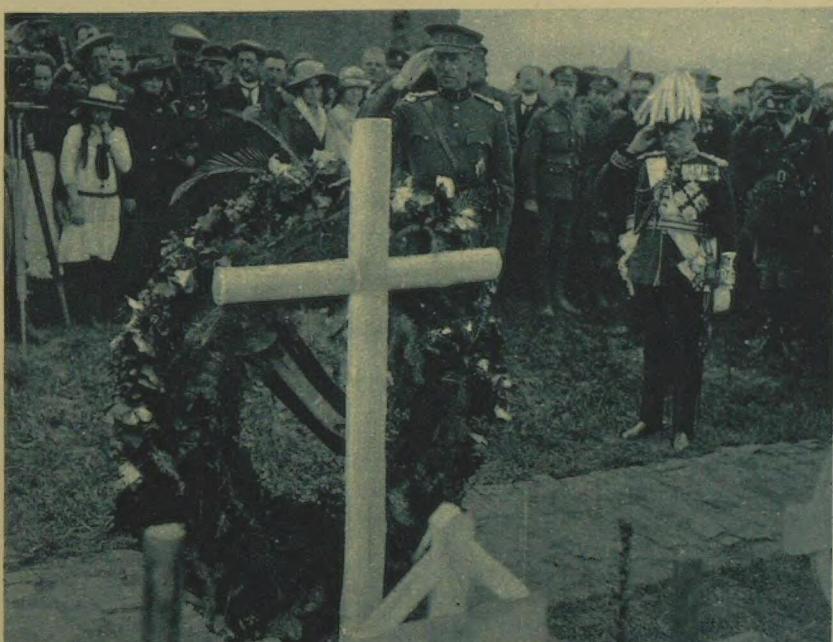
descended in a spiral nose-dive. The tank was burst by the crash, but did not take fire. The "R 33" also tested the efficiency of aerial lighthouses.—The whole of Spain was thrilled with grief for the death of the famous bull-fighter Joselito, known as El Gallito ("the Cockerel") who was gored to death by a bull recently in the ring at Talavera. He was twenty-five, and was engaged to a singer in Madrid, Señorita Consuelo Hidalgo. His body was taken to Madrid, where a great funeral procession was held, before being conveyed for burial to his native city of Seville.

## Ypres, M.C.: Lord French decorates the city of his title.

PHOTOGRAPHS BY ALFRED.

KING ALBERT AND LORD FRENCH AT YPRES STATION:  
HIS MAJESTY GREETING THE BRITISH PARTY.

BEFORE THE RUINED CLOTH HALL: KING ALBERT AND LORD FRENCH INSPECTING THE GUARD OF HONOUR IN THE GRAND PLACE.

"WE WELCOME IT AS THE SYMBOL OF VICTORY": THE BURGOMASTER  
OF YPRES, M. COLAERT, READING HIS ADDRESS TO LORD FRENCH.WHILE LORD FRENCH SIGNS THE VISITORS' ROLL:  
M. COLAERT SHOWS YPRES' M.C. ON A CUSHION.IN THE BRITISH CEMETERY AT YPRES: LORD FRENCH  
PLACING A WREATH ON ONE OF THE CROSSES.AT THE SALUTE DURING THE BRITISH NATIONAL ANTHEM:  
KING ALBERT AND LORD FRENCH IN THE BRITISH CEMETERY.

Lord French, whose full title is Viscount French of Ypres, visited that city on May 19 to bestow upon it, in the King's name, the Military Cross, in the same way as M. Poincaré, last January, decorated it with the French Croix de Guerre. The British party included General Sir Charles Harington and Colonel Fitzgerald. The King wore the Ribbon of the Garter and the Croix de Guerre, and Lord French the Grand Cordon of the Order of Leopold. After inspecting the guard of honour of the 2nd Regiment, they walked in procession to the Grand Place, where the Burgomaster of Ypres, M. Colaert, welcomed Lord French as the representative of King George. Ypres, he said, accepted the Military

Cross as the symbol of victory. The Field-Marshal replied in French, and King Albert then spoke. He said: "We are here on sacred ground; 150,000 Englishmen, Australians, and Canadians sleep their last sleep. Near these ruins they fell for the cause of the independence of nations. I pay a tribute of deep admiration to the memory of those heroic warriors." They then went in procession, with British and Belgian troops, to the British cemetery, where King Albert placed a beautiful wreath of orchids and violets. Lord French placed wreaths from himself, Field-Marshal Plumer, General Harington, and other officers, including Colonels Beccles, Wilson, and Craig.

# ART IN THE SALE ROOMS

BY ARTHUR HAYDEN.

"I DESIRE you to recommend the long-neglected Art of Needlework," writes a lady correspondent to Addison in 1714. "Those Hours which in this Age are thrown away in Dress, Play, Visits, and the like, were employ'd in my time in writing out Receipts, or working Beds, Chairs, and Hangings, for the Family. For my Part, I have ply'd my Needle these fifty Years, and by my good Will would never have it out of my Hand." Accordingly, Addison, prefixing an essay dated Oct. 13, 1714, with the quotation from Virgil—

*longum cantu solata labore  
Arguto conjux percurrit pectine telas*

("Meanwhile at home the good wife, singing, plies the various loom"), in his own inimitable manner portrays



A PRECIOUS SPECIMEN OF PERSIAN ART: AN ILLUSTRATION FROM A MANUSCRIPT VALUED AT 2000 GOLD RUPEES IN 1024 OF THE HEGIRA.

The manuscript from which this illustration is reproduced is a precious specimen of the Persian art which flourished at the Court of Herat in the year in which Shah Tahmasp was raised to the throne. It must be attributed to the greatest master of the School of Boukhara, Mirak (end of the fifteenth and beginning of the sixteenth century). The official description is: "Divan, by Hafiz, with 73 quatrains of the Rubayat, by Omar Khayyam, in the margins; plain gilt and embossed morocco leather binding, lined on the back with a silk of the epoch of Shah Abbas, 73 leaves, 2 full pages of decoration (sarrows), 7 miniatures; the manuscript has been remastered, it bears on the fly leaves the seals of both Sultan Kotbschah of Golconda and Shah Jahan, with a valuation at 2000 gold rupees, in 1024 of the Hegira. Copied in Herat, by Sultan Mohamed Nour, in 930 A.H. (1524 A.D.)." 2000 gold rupees would be worth about £7000.

*By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.*

ladies at the business: "How pleasing is the amusement of walking among the Shades and Groves planted by themselves, in surveying Heroes slain by their Needle."

Pinking female poetasters and politicians, the *Spectator* goes on to say: "How much greater Glory would Sophronia do the General, if she would chuse rather to work the Battle of Blenheim in Tapestry, than signalize herself with so much Vehemence against those who are Frenchmen in their Hearts."

In the interesting series of old Flemish, Brussels, and French tapestry, together with embroidery and needlework, up for auction at Christie's, a pair of Brussels panels woven with scenes from Marlborough's campaigns brought 4700 guineas: they were under the fingers of one J. D. Vos just at the time that the

*Spectator* launched his essay. The trumpeter, the glass of wine handed to the General by a comely woman, the beggar child with doffed hat, the revellers with the hospitable cask, the broad landscape with troops in battalion formation in red and blue uniforms, and Marlborough himself as a central figure of the panels with his staff—all reflecting things as they happened, were worked by a man at the time. In painting, it took another half a century for an American, Benjamin West, second President of the Royal Academy, to throw off classic chains and paint a British General in his own uniform and not in that of a Roman.

Tapestries of the seventeenth century were classical or Scriptural, with Venus and Adonis, Bacchus and Ariadne, or Abraham and Isaac, or Susannah and the Elders. Three Brussels panels are woven with scenes from the history of Scipio Africanus and Massinissa, King of the Numidians. It was the tradition descended from the precedent of Penelope.

The Flemish panels exhibit a love for a fine expansive landscape, and here are seven of the seventeenth century with views with no less atmosphere than Hobbema, with twinkling châteaux in the landscape, and in the foreground are conventional birds. These brought 5050 guineas.

A Mortlake panel (seventeenth century) woven with figures on the seashore, somewhat indeterminate in design, with flowers, scroll-work, and baluster ornament, was indicative of our own school feeling its way in design. This sold for 300 guineas.

Messrs. Sotheby, Wilkinson, and Hodge will hold a four days' sale of Japanese colour prints by the principal artists from Masanobu to Kunisada, including rare works by Chincho, Moromasa, Toyonobu, and a set of the Six Tama Rivers by Utamaro. To come to the nineteenth century from Kuniyoshi to Kyosai, there are many fine prints by Hiroshige, and the rare set "Koto Shōkei." The Surimono include rare Pentaptych sets, and the delectable series dear to collectors of Japanese art embraces Kakemono and illustrated books.

In regard to the claim for recognition of the prints of the nineteenth century, East and West join hands. In a sterile Europe almost Prussian in feebleness of imagination, the English wood-engravers and the artist-designers of the 'sixties kept the flame of decorative art alight. Whistler caught some of his inspiration from Japan; and Aubrey Beardsley, at a later date, with his black-and-white intricacies emulated the Japanese stencil-work. It is not, therefore, to be gainsaid when connoisseurs with fine definition as to evolution link the East with the West, and gather masterpieces from both fields.

Wireless telegraphy having linked the continents together, there is nothing secret in all the earth. In sequence to the coloured prints of the Far East, Messrs. Sotheby offer a collection of choice Persian and Indo-Persian miniatures and manuscripts, the property of M. Claude Anet of Paris. These have recently been exhibited at the Demotte Galleries in Paris prior to their sale in this country.

Before the era of the printing press, with its innumerable duplicates, manuscripts, first as original and then copied and re-copied, were the only means of dissemination of thought. Hence the great value appertaining to such original manuscripts as messages to posterity. There is the same lingering thought in regard to first editions of Shakespeare and other authors. It is the fear of the modern man that he may lose the message of the ages. The printing press did not snatch up all. Hence the value of fine Persian manuscripts coming from the early days of history, before mechanical duplication. Coeval with the manuscripts the Yates Thompson collection produced under other inspirations, they stand as wonders of calligraphy.

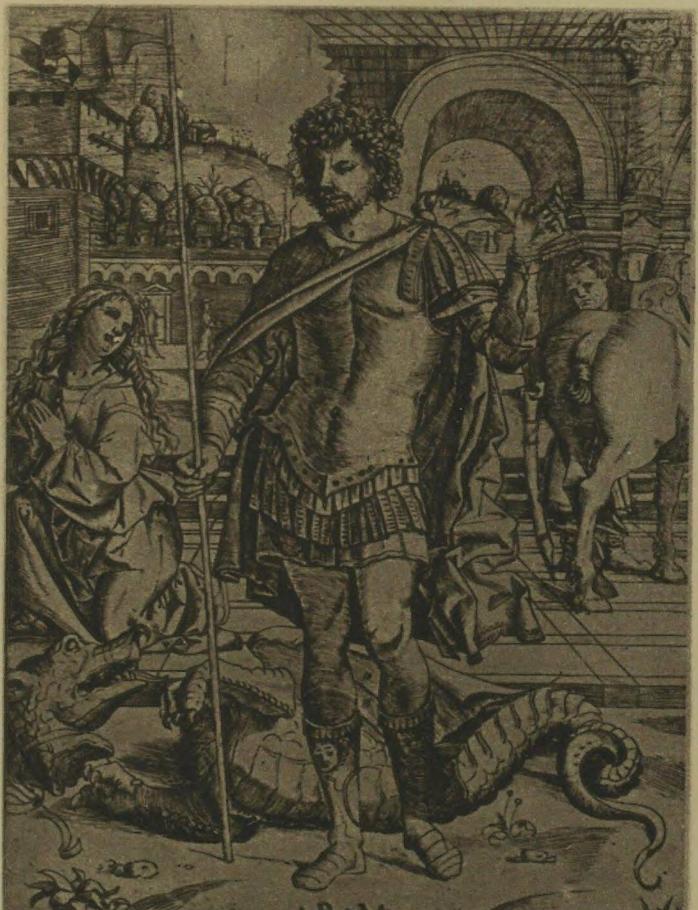
These manuscripts come from the finest libraries in Persia. There is one item which comprises seventy-three quatrains of the "Rubayat" of Omar Khayyam. It is a wonderful manuscript. It bears on the fly-leaves its estimation at 2000 gold rupees, which, according to the price of the Mogul Emperors for these fine manuscripts, would equal about £7000 to-day.

Apart from the fact that the Persians worshipped perfect handwriting as such, the paper was of paramount importance. There is the "Khan Baluk" from China, and other fine papers from Kashmiri and from Baghdad. The seventy-three quatrains of Omar, poet and astronomer, endear this to the connoisseur. Omar has come into the Western cycle of poesy through FitzGerald. Omar the tent-maker was as illuminating as another tent-maker, St. Paul, some centuries earlier. But Omar was an astronomer also, who approximated to the Gregorian calendar. His poems were, though now in every mouth, his least work—

Alike for those who for To-Day prepare,  
And those that after a To-Morrow stare,  
A Muezzin from the Tower of Darkness cries,  
"Fools! your Reward is neither Here nor There!"

And so Omar, in spite of his cynicism and fear of forgetfulness, goes down through the ages. Copied in a Persian manuscript, his quatrains come up for auction eight centuries after his death!

Messrs. Sotheby are dispersing from the collection of Mr. J. P. Heseltine a representative series of engravings, comprising examples of the Italian school, of which the "Phrygian Sibyl" of the school of Finguerra and the series known as the "Tarocchi Cards of Mantegna" are notable examples. Albrecht Dürer is represented by "Melancholia," the "Knight, Death, and the Devil," and "Adam and Eve." To come to modern days, Chardin, with his genre subjects so popular in France, has a whole series, some from the De Goncourt collection. Of mezzotint subjects the portrait of "A Burgomaster," a brilliant proof before letters, and "A Woman Plucking Fowls," both after Rembrandt, are connoisseur prints. McArdell, with his "Lady in a Hat with Ribbons" after Van der Myn, and his "Interior" after Rembrandt, are notable prints. A series of twenty-seven of Turner's *Liber Studiorum* plates and some fine early states after Constable by



FINE AND VERY RARE: "ST. GEORGE"; BY BENEDETTO MONTAGNA. This engraving is from the collection of Mr. J. P. Heseltine, which is to be sold on June 7, 8, and 9. It is officially described thus: "Benedetto Montagna—St. George (B.M. Cat., p. 475), second state, fine and very rare." Benedetto Montagna became a master in his Guild in 1490. The dates of his birth and death are unknown; but he was living in 1548.

*By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.*

David Lucas, followed by D. Y. Cameron, Seymour Haden, Meryon, Millet, and Zorn, complete a rich and varied assortment for the aspiring collectors of the new generation.

## "A BRAND PLUCKED OUT OF THE FIRE": A FAMOUS ROMNEY.

REPRODUCED BY SPECIAL PERMISSION.



RESCUED FROM A BURNING HOUSE IN 1911, AND RECENTLY OFFERED AT AUCTION: "THE EVENING WALK"—ROMNEY'S PORTRAIT GROUP OF SIR CHRISTOPHER AND LADY SYKES

The most important lot at the sale of pictures at Christie's on May 14 was Romney's famous portrait-group of Sir Christopher and Lady Sykes—"The Evening Walk," the property of the late Sir Mark Sykes, Bt., of Sledmere, Malton, Yorkshire. The final bid, by "Mr. Atkinson," was 27,000 guineas. Sir Christopher Sykes (1749-1801), second Baronet, was M.P. for Beverley, and in 1770 married Elizabeth, daughter of William Tatton, of Withenshaw, Cheshire. They are seen at the doorway of Sledmere,

and beyond is a distant view of Maramat Farm. Romney painted the picture in 1786, and the sittings are recorded in his diary. His fee was 140 guineas, and the frame was £18 extra; and he had to give five years' credit. In 1911 the mansion at Sledmere was burnt down, and the Romney had a narrow escape. It was rescued by farmers and villagers. Rare old books had to be pitched out of window, piled on carts and wheelbarrows, and housed in sheds and stables. The pictures were stored in the church.

# BOOKS OF THE DAY

*By E. B. OSBORN.*

**S**LLOWLY but surely a real knowledge of the way in which the war was won is being built up in the minds of those who are not ashamed of a victory which will give us another century of peace, if we use it aright. Publishers think the public will no longer read even the best war-books; indeed, one of them told me the other day that the general reader's attitude towards the chaos of explanations and counter-explanations presented so far by the historians is best expressed in Uncle Toby's advice: "Wipe it up, and say no more about it." Yet I find that most intelligent people would far sooner read a book about the war—provided it is not some subaltern's diary written in "pip-emma" dialect—than waste their scant and costly leisure on a new or Freudian novel. And even the man in the street and the man at the club window seem to find the political aspect of the vast struggle particularly intriguing at the present moment—perhaps because its far-reaching reactions were never so self-evident as they are to-day in that attempt to restore the Party system which is the politician's first idea of Reconstruction, and too often, unfortunately, his last.

Onlookers often see most of the game, and "*ADVENTURES IN INTERVIEWING*" (John Lane), by Isaac F. Marcosson, the shrewdest of American observers, goes far to justify the proverbial saying. I once had the pleasure of meeting Mr. Marcosson, and he was as prolific of luminous asides as a black cat's fur is of sparks on a dark, frosty evening. He had just returned from seeing the first stage of the Russian Revolution, and his suggestion that order would have to be finally restored by "a combination of a Napoleon and a Nero," which offended the sentimentalists present, was a piece of prophetic common-sense. He tells us nothing new when he insists that Mr. Lloyd George was the incarnate will-to-victory of the Entente Powers. He sees in him, moreover, the true orator of action who has Lincoln's power of saying what a strong, inarticulate nation is thinking in the time-defying words that pass beyond all linguistic frontiers—

Roosevelt's phrases had the snap of a whip; Lloyd George's have a high and serene literary quality. No man of his time in England approaches Lloyd George in witchery of words. He is the master word-painter. His war speeches are punctuated with expressions that will live with the English language. . . . Lloyd George's figures of speech not only make literature to be read and appreciated in the

admitted that some of Mr. Lloyd George's war speeches contain utterances which will remain momentous for all time—inextinguishable torches which will be passed from one generation to another even when, if ever, English has ceased to be a living language. Mr. Marcosson has not that antipathy to the *hwyl*, or Welsh peroration, which works in the minds of so many Anglo-Saxon critics of the Prime Minister's oratory. Some of his compatriots, whose Celtic ardour has been abated by long residence in England, will not admit that he is quite sincere in such concluding moments of racial exaltation. An editor of my acquaintance, for example,

is "GALLIPOLI DIARY" (Edward Arnold; 2 vols., 36s. net), by Gen. Sir Ian Hamilton, who has the gift of writing English that is coloured and lifted to the poetical plane by personal emotion. It is a dangerous gift, as history has warned us again and again, for a commander in the field who has to deal with living realities in a resisting medium of the fallacies and falsities which are the stubbornest facts of all, especially in war-time, when so many passions spin so many plots. The book is the *apologia* of a valiant and well-intentioned soldier, whose military skill and capacity for creating the discipline defined by "B.P." as "confidence in one's pals" brought him success in little warfare and, but for dedicating him to a vast adventure hopeless from its very inception, might have given him fame and a name in war on the cosmical scale. But for his vivid, emotional personality, which was so easily captured by Mr. Winston Churchill's grandiose conception of compensating for the loss of Antwerp with the gain of Constantinople, as a first step in the rolling-up of the line of the Central Powers from East to West, the second and disastrous Iliad might never have been written in blood-red letters. Sir Ian Hamilton admits that other leaders might have refused the adventure as impracticable from the military point of view. Speaking of his successor he says—

Had he been sent out here in the first instance he would never have touched the Dardanelles. . . . Monroe's refusal to attempt a landing in the first instance would have served as the foundation-stone for some totally different policy in the Near East.

After all, had the factor of surprise been employed, and the amateur strategist's delusion that ships can attack fortresses summarily dismissed, Sir Ian Hamilton's belief in the possibility of forcing the Dardanelles—a belief reinforced by his conviction that the stalemate on the West front could never be broken up—might have been justified by the event. As things turned out, the military historians of the future will probably regard the Gallipoli campaign as a costly example of that "small packets" delusion which Napoleon thought a characteristic fault of British generalship. (It is a fault, in fact, of all plans of warfare—see Roman history *passim*—which are designed by the co-operation of politicians at the back and soldiers at the front, when the last word rests with the former.) But it will be admitted, no doubt, that even if the new Troy was not taken, yet the adventure



MR. THOMAS HARDY, O.M., THE DISTINGUISHED POET AND NOVELIST, WHO WILL CELEBRATE HIS EIGHTIETH BIRTHDAY ON JUNE 2.—[Photograph by Clive Holland.]

when taxed by Mr. Lloyd George himself for throwing a bucket of cold water (in a leading article by a journalist who plied his craft with the Bible on his right hand and the "Pilgrim's Progress" on his left) on one of his glowing conclusions, replied succinctly: "Well, I'm a Welshman myself!"

Mr. Marcosson also praises his hero for refraining from writing letters or even the post-cards with which Gladstone liked to relieve his tumultuous spirit. Certainly it is sound common-sense, such as one might expect of a man of action and transaction, to act on the late Matthew S. Quay's maxim: "Think twice before you write, and then don't write." It is better far to leave the penning of coupon epistles to the logical mind of Mr. Bonar Law, in whom Mr. Marcosson sees the ferro-concrete basis of the Coalition. But, in his survey of interviewed personages, this keen-eyed American observer presents a third and rather unexpected protagonist of the great war drama. He is sure that the Cabinet which in the end ground out victory, despite the creaking and groaning of cumbersome machinery of administration, could never have been created without the help of Lord Beaverbrook behind the scenes—

The one time Canadian bank-clerk proved that he could handle men as readily as he could make millions. He had the call, so to speak, on Bonar Law, and exercised strong influence with Lloyd George. While Northcliffe threw out a smoke screen in the shape of a newspaper barrage, it was Beaverbrook in the rôle of manipulator of men who really framed up the new Government with Lloyd George as Premier. Here in a nutshell is the inside story of one of the most dramatic episodes of the war.

Now we know something we knew not before. I sincerely hope Mr. Marcosson will return and exercise his gift of getting inside men and matters on the heads of the various groups of peace-makers. His vivisection without tears of the Labour leaders would be well worth reading. He would be able to tell us, for example, whether or not the "Bobs" and "Franks" of direct action are a depreciating political currency.

Another book which throws light—literary lime-light now and again—on the inner history of the war



MR. ARTHUR WEIGALL, WHOSE FIRST NOVEL, "MADELINE OF THE DESERT," HAS JUST BEEN PUBLISHED.  
Camera-Portrait by E. O. Hoppé.

aloofness of a library, but when uttered by him they fall on the ear like strains of music.

If there is nothing quite so fine as the oft-quoted passage from Lincoln's Gettysburg oration, yet it must be

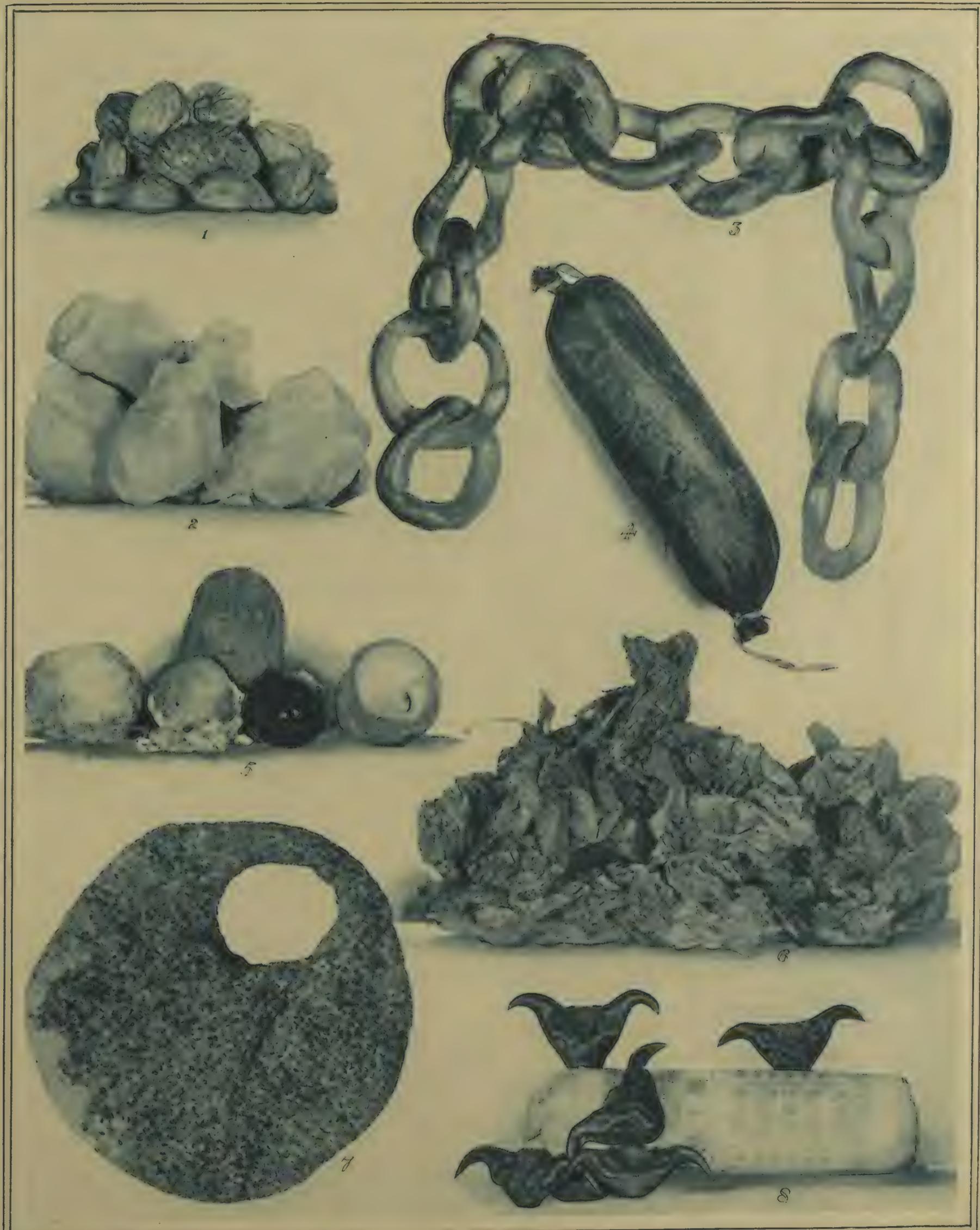


MRS. CATHERINE CARSWELL, WHOSE NOVEL, "OPEN THE DOOR," HAS BEEN AWARDED THE £250 PRIZE IN THE MELROSE COMPETITION OF 1920.

of the latter-day Greeks compelled Turkey to divert a portion of her forces from theatres nearer the true valley of decision and to use up some of the matériel so grudgingly doled out by Germany.

## CURIOSITIES OF THE LARDER: QUEER FOODS OF MANY LANDS.

BY COURTESY OF THE "SCIENTIFIC AMERICAN."



1. ITALIAN CHESTNUTS HUSKED FOR MILLING.  
2. ITALIAN CHESTNUT FLOUR.  
3. SOUTH RUSSIAN AND BALKAN CHAIN BREAD.

Curiosities in food from all over the world are the subject of an interesting article in the "Scientific American" by Mr. L. Lodian. He describes many more than the above, and mentions that all were actually purchased in Manhattan, among New York's foreign colonies. As regards those illustrated here, he writes: "Most of us have heard of the chestnut bread of the Italians. For forming into cookies, pastries, little cakes, etc., no sugar is required; the 7 per cent. sugar content of the chestnut is sufficient sweetening. . . . What curious bread forms are to be found, as the bread sheeting of Asia Minor, or the hard-tack in chain form of the Balkans and South Russia. . . . You can get among

4. ITALIAN CHOCOLATE PASTE IN SAUSAGE FORM.  
5. CHINESE RIPENED EGGS, MATURED IN EARTH.  
6. IRISH DULSE, OR EDIBLE SEA-WEED.

7. SMALL-BREAD COVERED WITH POPPY SEED.  
8. LEVANTINE WATER-LILY BULBS, AND A BAG OF FLOUR MADE THEREFROM, FOR BLANC-MANGE.

the Italians a chocolate paste in sausage form. . . . The ripened eggs of the Orient are as edible and nutritious as our ripened cheeses. They are matured black to the yolk, and all the odours of decomposition have passed away, save a feeble earthy odour with an ammoniac suggestion. The flavour is somewhat reminiscent of oysters. . . . There are some 200 edible sea-weeds. The Orientals use the largest variety. Irish dulse gives to soups a delectable clam-broth flavour. . . . The Mohn of Teutonic lands is a poppy-seed covered foodstuff. The poppy seed is not milled, but lightly pressed or rolled into the sweet dough. . . . Water-lily bulbs make the blanc-mange desserts of the Oriental table."

## NEOLITHIC MAN AS HORSE-TAMER.

By A. FORESTIER.

THE continuation of the work undertaken by the Abbé H. Breuil, Professor at the Institute of Human Palaeontology of France, in the exploration of caves and rock-shelters, and the reproduction of the paintings preserved until now from the remote periods when prehistoric man inhabited Europe, have brought to light new and most valuable data regarding the progress and phases of human society.

Owing to the marvellous instinct that urges man to represent what he sees, and by the power of his imagina-



FOUND IN PREHISTORIC ROCK-SHELTERS IN SPAIN: DIAGRAMMATIC DESIGNS OF THE HUMAN FIGURE, PASSING BY DEGREES INTO THE IDOL TYPE OF THE DOLMENS.  
By Courtesy of "L'Anthropologie."

tion to recall scenes he has witnessed by means of line and colour, the world now begins to understand the process of civilisation in the successive ages that precede written history.

Professor H. Breuil once more turned his attention to Spain, and explored some localities in the Sierra Morena, whence he brought back pictures of a remarkable character. The most interesting is certainly that which he found under a small and unimportant rock-shelter, where for the first time domesticated horses are clearly represented: The interest lies chiefly in the



A NEOLITHIC WRESTLING MATCH, AND TWO FEMALE IDOLS: A ROCK-PAINTING FOUND AT MIRANDA DEL REY, NEAR JAEN, SPAIN.  
This rock-painting, discovered by the Abbé Breuil in 1913, forms the basis of the full-page reconstruction drawing by Mr. A. Forestier in this number.—[By Courtesy of "L'Anthropologie."]

singularity of the subject, which is quite unique among the rock-paintings hitherto discovered.

Such is the subject which is reconstituted in our double-page illustration.

Adhering as closely as possible to the indications shown by the actual grouping of the figures borrowed from *L'Anthropologie*, and incorporated in the present article, we have endeavoured to revive the scene in a composition where the character of the country and the difficult access to such shelters or caves are clearly defined.

We have seen in pictures previously published in these pages that it has been possible to reconstitute scenes in the life of prehistoric man from data drawn from the same sources. A rational interpretation of often apparently meaningless designs, when supported by facts firmly established by science, permits the tentative experiment of reconstituting some phases of the past, and can be considered as quite legitimate. In the present instance we see the horse obviously in subjection to man. It is, therefore, safe to say that its domestication was an accomplished fact in the course of the Azilian period; but it does not follow that it had not taken place a long time before. Wild horses were extraordinarily abundant in the Solutrian period, as proved by the immense heaps of bones left by those Palaeolithic tribes who fed on them—as, later,

their successors, the Magdalenians in France, lived on the reindeer. It may be considered as quite possible that the Solutrians had already tamed the horse, but we have, so far as I know, no proof of it. As to the Magdalenians, those wonderful carvers of ivory, not only did they leave us engravings of horses, as well as of reindeer, bison, and other animals, but admirably carved figures of horses very tame in appearance; and there is in particular a horse's head (see figure on this page) perforated at the mouth with apparently no other object than to show the place for a bit. Other carved or engraved horses' heads of Magdalenian and even Aurignacian origin strongly suggest a head-stall, but it may be, perhaps, due to a freak, a caprice of the artist. This, at any rate, would tend to suggest the assumption that the Azilian tribes used the horse in the same way as their successors.

The Azilians,\* who invaded Spain from the south after the close of the Glacial period and displaced the Magdalenians, borrowed from the latter's industry certain types of implements like the harpoon, but they did not emulate them in their magnificent realistic works of art. Coming, as is now generally supposed, from North-West Africa, they had brought, however, a civilisation of their own, an industry and art quite typical.

This art consists chiefly in schematic, or diagrammatic, figures, derived mostly from living models, but gradually reduced to certain skeleton lines or symbolic shapes, the significance of which is often at first very puzzling.

While the Azilians did not possess the realistic power of the Magdalenians, they were, however, gifted with more imagination, and in the course of their artistic development conceived the idea of drawing compositions where human figures play an important part.

The execution, of course, differs according to the degree of skill of the artists, and some of the scenes represented are often crude in the extreme, while others reveal true talent, and indeed a masterly hand.

When the Neolithic peoples, in their turn, arrived in the south of the Iberian peninsula, they obliged the Azilians to retreat northwards beyond the Pyrenees, to spread over a large portion of Western Europe, as far even as Scotland.

It is, of course, impossible to divide strictly two prehistoric periods. Magdalenian realism may have survived in a modified and inferior form through the Azilian occupation of Spain, and it may be that in the early Neolithic times ancient traditions were kept by some artists, who, disregarding the symbolic or conventional, actually tried to represent, however clumsily or summarily, their models as they could be conceived in their principal features. It is probably owing to such a circumstance that the rock fresco of Los Canjorros gives us a clear proof of the domestication of the horse.

The Neolithic painting shown here of two large figures discovered by the Abbé Breuil at Miranda del Rey (Jaen) offers the peculiarity of detailed faces quite novel in character. Their date can be fixed beyond doubt owing to their association with female idols of a distinct Neolithic type (seen in the upper right-hand corner of the rock-painting). The learned Professor regards these figures as representing wrestlers, and they have been reconstituted as such in the drawing on another page. The subject is one of great interest. It is, in fact, conceivable that a contest of that sort was of common occurrence, and it may be assumed that

\* Thus named after the locality Mas d'Azil, Ariège (France), where distinctive specimens of their industry and art were first discovered.

a record of a specially interesting match was kept by the tribe in the shape of a painted document at a time when writing was yet unknown. To give the subject a suggestion of local colouring, it has been set in its probable surroundings.

We do not know whether the two female idols are directly connected with the two wrestlers, although such may be the case, judging from the thick lines of the drawing. A romantic episode might well be built on these frail indications. If we stop to consider the countless signs, punctuations, bars drawn in series, concentric circles, comb-like markings, stars, and so on, the meaning of which is in many cases unintelligible, found with some realistic representations of animals of Palaeolithic origin, and then pass to the Neolithic presentation of the human figure, we find the female element largely represented.

The symbolic diagrams of Azilian origin, so strongly suggestive of alphabetic letters that one has to admit their influence in the formation of the writing of many Mediterranean peoples, seem to be mostly conventional interpretations of the male figure, leading to extraordinary results.

The Neolithic pictures also offer very fantastic masculine symbols, but the female idol goes through many variations, often of a decorative character. It would be rash to infer therefrom a special cult of woman. The origins of the Neolithic people are obscure. That they came from the East, bringing with them new arts and new methods of living, is considered as certain. Did they perchance worship some powerful female deity?

It is noteworthy that Professor Breuil did not find during his explorations in the Sierra Morena valleys (forty-eight painted rocks have now been studied) a typical weapon of the Neolithic period, but the paintings are unmistakable.†

It may be that they did not use the shelters in which rock-paintings have been found as living-places, but as some sort of shrines, consecrated by custom among the inhabitants as places wherein to fix on the rocks a lasting memorial of some event important to the tribe. This would explain the absence of stone implements and pottery.

† It is true that in its early stage the Neolithic flint working did not differ materially from the Magdalenian style. The flints were chipped, but not polished: only rare specimens slightly polished have been found in France. Prof. Breuil found a few flints of Azilian-Tardenoisian make.



THE FIRST PICTORIAL EVIDENCE OF THE DOMESTICATION OF THE HORSE IN NEOLITHIC TIMES: ROCK-PAINTINGS FROM LOS CANJORROS, IN SPAIN.

These rock-paintings, showing men and women leading horses, also archers, and men and women in pairs, were found by the Abbé Breuil in 1913. Mr. A. Forestier has based thereon his double-page reconstruction drawing given elsewhere.—[By Courtesy of "L'Anthropologie."]



SHOWING A PRONOUNCED "BEARD": A PRE-HISTORIC ENGRAVING OF A HORSE'S HEAD ON A SLAB OF LIMESTONE, FOUND IN BAVARIA.

From a Drawing by the Abbé Breuil.  
By Courtesy of "L'Anthropologie."



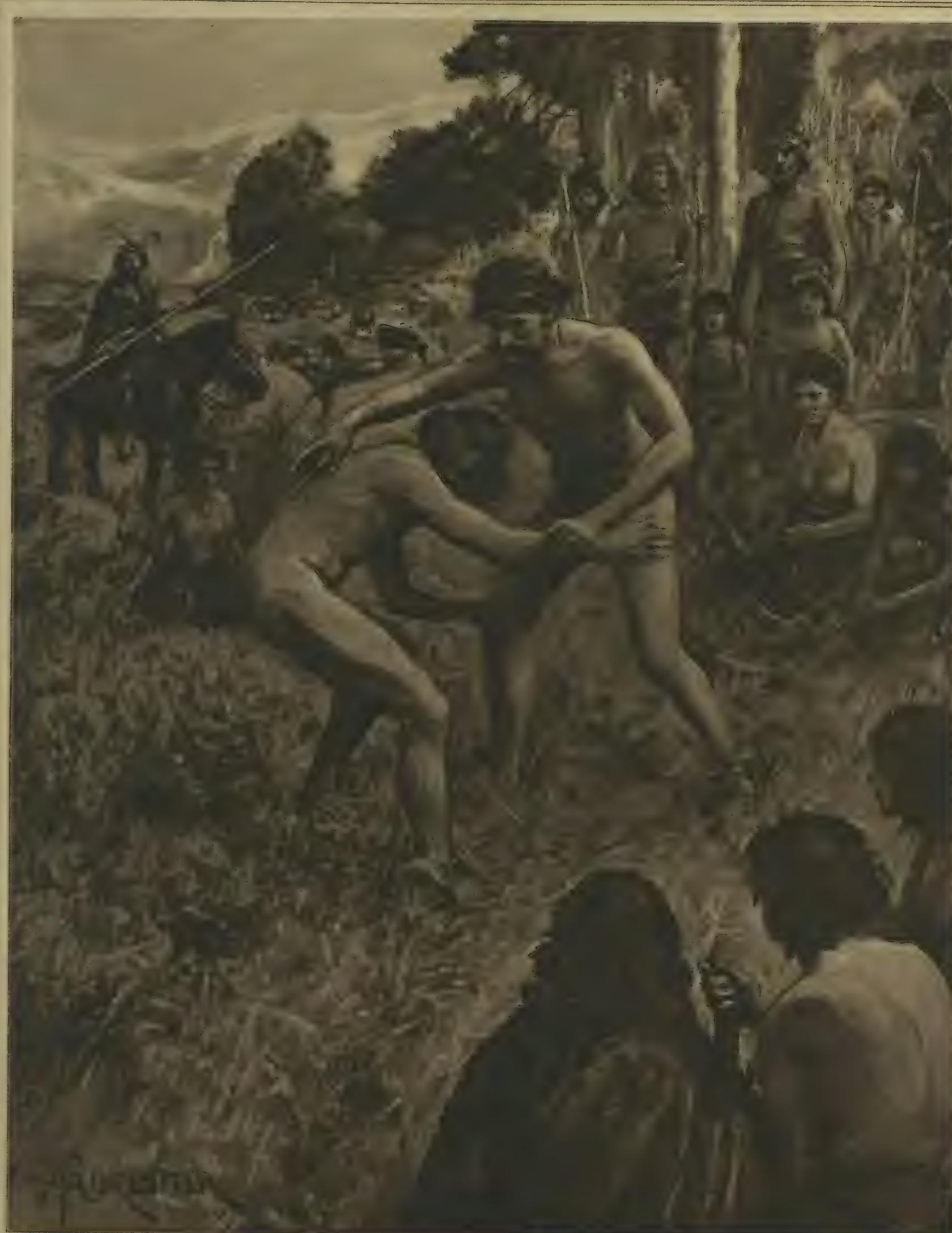
SHOWING THE MOUTH (IN ONE CASE) PERFORATED TO INDICATE A BIT: ARUDIAN (OLD MAGDALENIAN) WOOD-CARVINGS OF HORSES' HEADS, FROM THE MAS D'AZIL GROTTO, IN FRANCE.  
From an Article by the Abbé Breuil in the "Revue Archéologique."



INDICATING THE USE OF A HEAD-STALL: A HORSE'S HEAD CARVED ON BONE, OF THE MAGDALENIAN PERIOD.  
From an Article by the Abbé Breuil in the "Revue Archéologique."

## NEOLITHIC MAN AS WRESTLER: A ROCK-PAINTING "VIVIFIED."

A RECONSTRUCTION DRAWING (BY A. FORESTIER) BASED ON A NEOLITHIC ROCK-PAINTING FOUND IN SPAIN BY THE ABBÉ BREUIL



POSSIBLY A MATCH OF SPECIAL INTEREST OF WHICH A PICTORIAL RECORD WAS KEPT: A NEOLITHIC WRESTLING BOUT,  
RECONSTRUCTED FROM AN ACTUAL ROCK-PAINTING IN SPAIN.

The rock-painting of which the above is a reconstruction drawing is illustrated on another page, and is thus described by its discoverer, the Abbé Breuil: "About five kilometres (some three miles) north of Miranda del Rey (near Jaen, in Spain) is the small but remarkable rock-painting of the Penon de la Graja, with the usual feminine idol, certainly of Neolithic date, in association with two figures apparently engaged in wrestling." As in the case of his double-page drawing, Mr. Forestier has here reproduced

the scene as it most likely happened. In his article opposite he says: "The learned Professor regards these figures as representing wrestlers, and they have been reconstituted as such in the drawing. The subject is one of great interest. It is, in fact, conceivable that a contest of that sort was of common occurrence, and it may be assumed that a record of a specially interesting match was kept by the tribe in the shape of a painted document when writing was yet unknown."—[Drawing Copyrighted in the United States and Canada.]

## NEOLITHIC MAN AS HORSE-TAMER: A SCENE SUCH AS INSPIRED THE FIRST KNOWN PICTURE OF DOMESTIC ANIMALS.

A RECONSTRUCTION DRAWING (BY A. FORESTIER) BASED ON A NEOLITHIC ROCK-PAINTING FOUND IN SPAIN BY THE ABBÉ BREUIL.



FROM "THE FIRST EXAMPLE IN ROCK-PAINTING OF SCENES INCLUDING DOMESTIC ANIMALS": NEOLITHIC MEN AND WOMEN LEADING HORSES TO A ROCK-SHELTER.

Part of the actual rock-painting (found at Los Casajeros, in the Sierra Morena, Spain) of which the above is a reconstruction drawing, is shown on the page containing Mr. Forestier's article. It is reproduced from a brochure issued by the Institut de Paléontologie Humaine, "Reports on the Work of the Year 1913," reprinted from "L'Anthropologie." The discoveries in Spain were made by the Abbé Breuil, who on May 19 received an honorary degree at Cambridge: "The repetition of the conjugal motive," he writes, "might suggest that the rock was consecrated to matrimonial ceremonies. The fact that to each man is assigned only one woman would indicate that the tribe to which the Casajeros painters belonged was monogamous, contrary to that of the artists who depicted the epoch of the Neolithic idols, where several feminine figures usually accompany one man. On the right are seen two figures of archers, who seem to be guarding the approaches. Finally one sees both men and women, alike nude,

leading by the bridle an animal which looks like a horse with docked tail. It is the first example in such rock-paintings of scenes including domestic animals. A very small animal with a long tail is seen running beside one of the figures leading horses. This is, perhaps, a dog." Mr. Forestier, it will be seen, has given a realistic setting to the crude designs of his Neolithic *confere*. In his article he says: "Adhering as closely as possible to the indications shown by the actual drawing of the figures borrowed from 'L'Anthropologie,' we have endeavoured to revive the scene in a composition where the character of the country and the difficult access to such shelters or caves are clearly defined. In the present instance, we see the horse obviously in subjection to man. It is, therefore, safe to assume that its domestication was an accomplished fact in the course of the Azilian period, but it does not follow that it had not taken place a long time before."—[Drawing Copyrighted in the United States and Canada.]



## THE WORLD OF THE THEATRE.

By J. T. GREIN.

**T**O watch Mrs. Patrick Campbell's performance of Eliza Doolittle in Bernard Shaw's "Pygmalion" is, even now that the play is over-familiar to us, something more than a great pleasure. It tempts one to a more minute study of this remarkable actress, for it is a complete detachment of the character from all the characteristics we are wont to associate with the Mrs. Patrick Campbell of "The Second Mrs. Tanqueray," "Magda," and all the other figures with which she has made histrionic history.

Once only, in the fourth act, when in the Professor's studio she listens motionless to the dissection of her nature and manners, Eliza Doolittle reminds us of Magda. She then forgets the flower-girl and sits statuesquely in front of the piano, a grand figure of a great lady. There is no trace left of the flower-girl, the Tottenham Court Road, the Cockney language and the crimson adjective. During her silence Mrs. Campbell remembers the "I am I," and for a brief spell there is, as it were, a conflict between the conception of the author and the interpretation by the actress. It is not a wilful deviation; it is the fault of a quality. Her nature is more powerful than the part.

But that scene excepted, what an enchanting make-belief! The very moment Eliza appears, shabby, bedraggled, uttering unmelodious sounds of gutter vocalisation, our breath is literally taken away. Can this be Mrs. Pat, the great lady, the perfect woman of the world, the overwhelming personality who, once she appears on the stage, mesmerises her audience as if by glances of the basilisk? Now, too, in that rain-drenched crowd in Covent Garden, she is the most arresting figure; but she does her best to subdue it; she commingles with the other people of the pavement and never would have us believe that she is the central figure. But there is something in Mrs. Campbell's voice, something in her eye and her attitude, which would convince others, and not the Professor only, that this flower-girl is not of the common clay—that she is beautiful (when washed), that she has a soul, that she is as lovable as the violets she sells, but that she requires different "potting." You feel at once that, with the attunement of her ear, the brain and the manner will follow in unison, and of course you feel at once, too, that the Professor, bachelor in crust though he may be, will fall a victim to the woman upon whom he looked as a mere automaton for his diatribic methods.

It is the transition which is the most interesting part of this profound study of the actress. Although months elapse before her vernacular and her mentality become chastened, we, in our imagination, witness the whole process—the purification of vowels, the control of guffaw, the growing harmony of the awakening soul, and the new beautiful garments; last, but not least, the mastery over that most difficult letter "h." When we meet her in the house of the Professor's mother, we behold a new woman, not quite herself yet, fearful of her every word, embarrassed by the solemnity of her surroundings, carefully guarding her thoughts and ideas, a woman holding seemingly in either hand two great weapons, a hammer and a hatchet. The hammer falls on the "h" when it must be pronounced, as if to coin it firmly. The hatchet hacks away the "h" from an

unaspirated word. The effect is immense, and nowise artificial. It is a common occurrence in Society when people strive to rise to new spheres of "culture." That the metamorphosis of the flower-girl is not complete, that manners are but veneer, transpires when in a moment of oblivion (and relief), Eliza comes out with the adjective that is taboo. It avenges, but it does not hurt. It sounds more like the "hurrah" of an excited crowd than a swear-word. It is, once

been the darling of Paris; everybody has seen his plays; everybody has quoted his sayings; everybody takes an interest in his career; everybody says "Sacha" with a little smile, yet inwardly with a little envy. When he was young and lean he stole many hearts; now that he is more rotund and less cherubic he makes the conquest of brains. What he touches succeeds. His plays—are there forty-five or thirty-five? I lose count, and only know that he has seven

new ones up his sleeve—his plays completed in some seventeen years represent the work of another man's lifetime. Moreover, who can boast with Sacha Guitry that his comedies have succeeded in every country and in his own? Recently he started a new paper in Paris, and before the first edition was out its success was assured, for the most brilliant men and women in France have contributed to it, and the young editor heralded greater things to come.

But I would speak of the actor, and to say that he is unique is no exaggeration. You may have seen all the great comedians of France, whether their name be Coquelin or Baron, but none of them had the extraordinary spontaneity of Sacha. He is both a *gamin* and an exquisite wit. He has all the peculiarities of the *boulevardier*, but he can equally affect the grand manner of the *Faubourg*, or the dry-as-dust methodical starchiness of the Government official. He can smile like a cynic born, yet he can also smile as sweetly as a siren, or a courtier, or a wooer, or a tempter, or an angel, or a little devil. As a matter of fact he has what the French call *le diable au corps*.

Watch him in "La Prise de Berg-op-Zoom," with the calendar. Is not every wink, every twist of his elegant fingers, an insinuation, a touch of strategy, a restrained assurance of success, a subdued jubilation before the event? He plays with words and phrases as a juggler with his ivory balls; he flings them out and about in seeming haphazard, now at his fellow-players, now to himself, now right bang into the audience: they coruscate here, there, and everywhere, but one thing is certain—they never go astray. No marksman could be surer of his aim. He loves the exciting pace. I can hear him say at rehearsal: "*Faut que ça mousse,*" which is even more than sparkle. It is the nearest thing to hustling. But hustling is vehement, is common; the Sacha method is natural, is racy of the soil. It strikes one as if one were sitting on the terrace of the *Café de la Paix*, watching two Parisians telling a tale—probably an adventure.

Their tongue propels the words in bewildering quantity, their arms are signalling all around them, their bodies sway to and fro—they are all in ferment and excitement, and probably they narrate a very simple little affair which an Englishman would utter with a faint smiling curve of the lips.

This is Sacha's greatest gift. He knows his public to the core. He knows that it is "the tone which makes the music." Glib as he is, he never slurs; every syllable has its little entity, its little spark of life, but he links them up so cleverly that we are as enmeshed in an endless rope of mirth; it goes on and on and never slackens until the last word is spoken. Then one says, "Ouf!" but in the same breath: "What a comedian!"



SIR JAMES BARRIE'S "THE ADMIRABLE CRICHTON" AS A FILM PLAY:  
MR. THOMAS MEIGHAN AS CRICHTON AND MISS GLORIA SWANSON AS LADY MARY.  
*Photograph by the Paramount Aircraft Picture Co.*



THE FILM VERSION OF "THE ADMIRABLE CRICHTON": THE EARL OF LOAM  
ON THE ISLAND.—*Photograph by the Paramount Aircraft Picture Co.*

more to recall the famous French saying, the return of Nature in a gallop. It is, in Mrs. Campbell's conception, the last word of the Tottenham Court Road Eliza. Henceforth she will blossom into a lady, and by the end of the play there can be no doubt that Eliza has risen superior to her master both in manner and intellect. Wherefore, it follows that he has to surrender to the tender mercies of her in whom he saw but an objective means to his ends.

The other week I tried to outline the talent of Guitry *père*; now let us look at the son, the Max Beerbohm of Paris—if it be not irreverential to draw a comparison with a great difference. For years he has

## THE LOST ART OF THE NEEDLE: PETIT-POINT; "STUMP" AND BEAD WORK.

By COURTESY OF MESSRS. SIDNEY HAND, LTD., 16A, GRAFTON STREET, BOND STREET, W.I.



NEEDLEWORK OF STUART DAYS: A CASKET DATED 1678—THE FRONT BORDER OF THE LID (ABOVE) AND THE FRONT (BELOW).

"This is undoubtedly one of the finest caskets in existence and was worked by E.C.—probably Elizabeth Coombe. . . . She employed chain stitch, cross stitch, flat stitch, long stitch, tent stitch, tapestry stitch, needlelace stitch, chenil stitch, plush stitch, crochet stitch, crewel work, bobbin lace, Hungarian stitch, net work, and bullion work. It seems almost incredible to our eyes that human fingers worked these microscopical stitches, which must have been the labour of years." On the lid (adjoining photograph) are a squire and his lady; on its front border a dog chasing a hare, and on the front of the box another squire and lady.



THE LID OF THE CASKET, DATED 1678, BY E.C.: A SQUIRE AND HIS LADY—A WONDERFUL EXAMPLE OF SEVENTEENTH-CENTURY NEEDLEWORK.



PETIT-POINT, OR TENT-STITCH, OF THE SEVENTEENTH CENTURY: THE WEDDING OF CHARLES I. AND HENRIETTA, 1625.



EMBROIDERY OF THE STUART PERIOD: CHARLES I. AND HIS QUEEN, WITH THEIR CHILDREN, PRINCE CHARLES AND PRINCESS MARY.

"It is interesting to compare their costumes with those represented in the petit-point picture (adjoining) of the marriage of Charles with Henrietta Maria, and to note the great difference in the period. The King wears a silver tunic and a cloak lined with ermine and holds a sceptre. The Queen's robe also is embroidered all over with silver: she has a big lace collar and a necklace of seed pearls."



A BEAD-WORK CUSHION OF THE STUART PERIOD: A YOUNG SQUIRE AND HIS LADY, IN CHARLES I. COSTUME.

A remarkably interesting exhibition of sixteenth and seventeenth century English needlework is to be opened on June 1 at 16a, Grafton Street, Bond Street, the Galleries of Messrs. Sidney Hand, Ltd., who have issued an illustrated booklet tracing the history of this fascinating subject. Under Elizabeth there was a great revival of embroidery. "Back to Norman times went the fashion, and the most popular work of her reign is known as 'petit-point' or 'tent stitch,' which produced the effect of tapestry. . . . 'Stump' or 'stamp' work is another freak of fashion that came into vogue in the late years of Elizabeth's reign, then known as 'embossed' work. It was introduced most

probably from Italy, Germany, or Spain. . . . Contemporary with stump work was bead work, which ornamented panels, caskets, baskets, and mirror frames. Occasionally the design is raised and padded, as in stump work, and placed upon a foundation of white satin. . . . Most of these fashions died suddenly at the end of the seventeenth century, ousted by the craze for everything Chinese which was brought from Holland by William of Orange. . . . Finally, at the end of the nineteenth century, a great effort was made by William Morris and his friends to direct needlework from the petty charms in which it was then flowing, but . . . needlework will never again flourish as an art."

A STUMP-WORK PICTURE NEARLY 300 YEARS OLD: PROBABLY THE VISIT OF THE QUEEN OF SHEBA TO SOLOMON.

## BRIDGING A CANAL UNDER FIRE AT OLYMPIA: AN R.E.

## EXPLOIT RE-ENACTED IN THE ROYAL TOURNAMENT.

DRAWN BY OUR SPECIAL

ARTIST, STEVEN SPURRIER, R.O.I.



THE ROYAL ENGINEERS REPRODUCE AN ACTUAL INCIDENT OF THE WAR IN THE ROYAL

"The Royal Tournament, known in former years as the Royal Naval and Military Tournament, and latterly as the Royal Naval, Military and Air Force Tournament, opened at Olympia on May 20. The first performance was attended by the Duke of Connaught, Prince Arthur of Connaught, and Lord Leopold Mountbatten. It remains open for a fortnight. The display is as wonderful as ever, and will doubtless attract large crowds to Olympia—a result which is much to be desired in view of the Service charities that benefit from it. There are not so many actual war scenes this year. One of the most interesting is that here illustrated, an excellent display by the Royal Engineers, representing the forcing of a passage across the Canal du



TOURNAMENT AT OLYMPIA: RUNNING A TUBULAR BRIDGE ACROSS THE CANAL DU NORD.

Nord, in France, during the war, by means of an Ingalls tubular bridge. This event begins with the enemy's machine-guns opening fire on the wagons that bring up sections of the bridge, and the reply of the Engineers by rifle fire. Next the parts of the bridge are laid out ready, put together, and run across the width of the canal. Finally, the infantry advance over the bridge to attack the enemy's position. The whole operation is carried out with surprising rapidity. The bridge, which is 80 ft. long, is constructed in two or three minutes. Our illustration shows the next step—pushing it into position over the canal.—[Drawing Copyrighted in the United States and Canada.]

## CAMERA NEWS: THE "BRUSSELS": DEVONSHIRE HOUSE; THE PRINCE.

PHOTOGRAPHS BY TOPICAL C.N. AND G.P.U.



A GIFT FROM THE BELGIAN GOVERNMENT TO THE BRITISH NATION: CAPTAIN FRYATT'S SHIP "BRUSSELS," IN THE TYNE



SALUTING CAPTAIN FRYATT'S PORTRAIT IN THE "BRUSSELS": THE MAYOR OF S. SHIELDS (MR. ROBERTSON) AND CAPT. BRYANT.



A HISTORIC LONDON MANSION WHOSE FUTURE HAS BEEN THE SUBJECT OF MUCH DISCUSSION: DEVONSHIRE HOUSE, PICCADILLY—A GENERAL VIEW OF THE FRONT AND COURTYARD.



THE PRINCE OF WALES GARLANDED WITH HAWAIIAN FLOWERS: H.R.H. AT HONOLULU, WITH THE PRESIDENT OF THE SENATE.



"LOBSTER-BACKS" AT OLYMPIA: GRENADIER GUARDS IN 1793 UNIFORM INSPECTED BY MR. CHURCHILL AND GENERAL JEFFREYS.

Captain Fryatt's old ship, the famous steamer "Brussels," has been presented to the British nation by the Belgian Government. She was brought from Antwerp in charge of tugs and arrived at Jarrow-on-Tyne on May 20. Captain Bryant, who piloted the "River Clyde" from Mudros to Malta, was in command.—Devonshire House has been the subject of much discussion. It was stated on May 18 that it would be offered for sale in lots to the public, and that the vendors had bought it for £1,050,000. There is a rumour that part of the site may be used for a cinema hall.—The Prince of Wales, in

H.M.S. "Renown," arrived among the Sandwich Islands, from California, on April 14, and landed on the jetty at Honolulu. A Hawaiian Hookupu, or regal welcome, was held by native princesses, and garlands of ilima, the Hawaiian royal flower, and carnations were hung round the Prince's neck.—At a full-dress rehearsal of the Royal Tournament at Olympia Mr. Winston Churchill and Major-General G. D. Jeffreys, commanding the London District, inspected a company of the 1st Batt. Grenadier Guards, dressed in the old "lobster-back" uniform worn by the Guards in 1793.

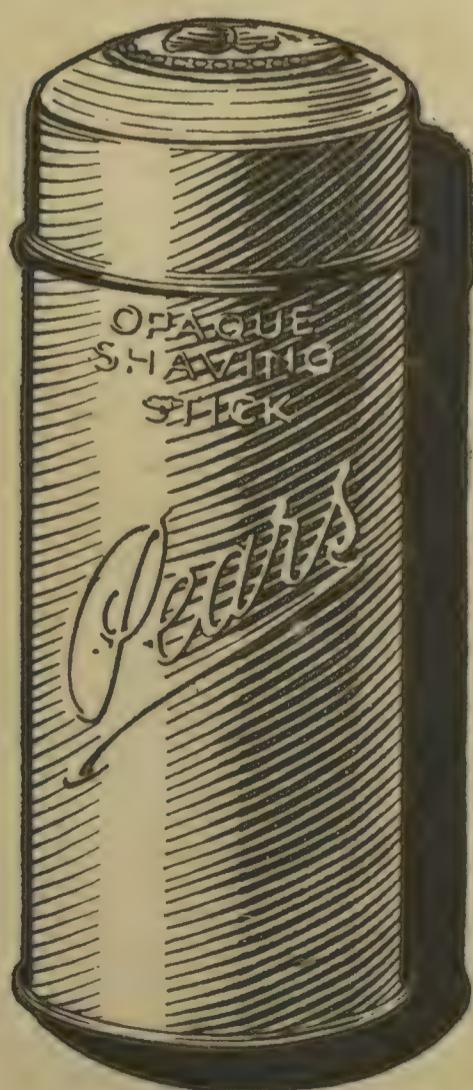
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## LADIES' NEWS.

A NUMBER of young married ladies and Peccresses who have either lately attained to that distinction or been advanced in rank applied for invitations to attend one of the June Courts. The reply was that as they had attended one of last year's Garden Parties at Buckingham Palace it would be unnecessary for them to go to either Court. The fact that the Garden Parties of 1919 were given in order to be a substitute for Courts has frequently been overlooked. Their purpose was to work off the huge list awaiting Presentation, and that purpose they attained. Now a number of ladies are much chagrined that they went to Garden Parties where they neither saw nor were seen by their Majesties save at a distance or *en masse*. Well, they did go, and apparently cannot have their Garden Party *and* their Court. The girls who did not go to Garden Parties are jubilant.

A Blue Ball, my sisters, has nothing whatever to do with the blues. It will be a blue ball in the same sense as the blue bird, and bring happiness. It will take place in the Royal Albert Hall on the night of June 3, and the object is to help poor dear Russian refugees of all ranks. It will have many special features, chief among them the dancing of that *première danseuse*, Anna Pavlova, who stepped daintily right into our hearts before the tempests burst on Russia. Pavlova and Volinin, with the whole troupe, will finally dance a stately minuet in Bakst costumes. Don José Soto and Lady Diana Cooper will dance a Brazilian Maxixe. A Roulette dance will be a novelty in which Lady Juliet Trevor will be the central figure. In connection with it there are many handsome prizes, and every holder of a numbered ticket has a chance of gaining one. Fancy dress is to be worn—preferably Louis Quatorze and Seize, and Eastern costumes of that period. Hunt pink or yellow or blue dominos may be worn by men.

No one likes the news that we get from Ireland these days, but every woman loves the linen that comes from Ulster. No other linen is so fair, so finely finished, so lovely in texture, as that bleached by sun and air and rain on the bleaching grounds of the loyal and devoted province. Robinson and Cleaver have issued from their famous Linen Hall in Regent Street a book called "Spring and Summer 1920." It is well illustrated, and full of fascination to women who love the daintiness, the fairness, and the freshness of fine linen. The value offered for the prices given is not obtainable anywhere else; this famous firm



A SMART WALKING DRESS.

The fullness of this rust-coloured dress is accentuated by the fact that it is made of taffetas—a material always liable to flare out, which is just what is wanted in this case.

can only offer it because their sale is immense and extends to the ends of the earth. No linen lasts so well and looks so beautiful as that made by Robinson and Cleaver. The booklet shows well the variety and beauty of the designs of table-cloths and napery, and shows as well many other desirable things. It will be sent to any intending purchaser applying for it to the firm.

The National Federation of Women's Institutes had their second annual "Exhibition and Sale of Produce" last week at the Royal Horticultural Hall, Westminster. It was so good that it seemed a pity the stalls were so closely huddled together. It was very difficult to see what was on them. Mrs. Lloyd George opened the proceedings one day, and Viscountess Astor, M.P., another; Viscount Burnham, and many other good speakers addressed the delegates from the counties. I was pleased to see that the gloves sent by three or four village glove-making industries were very good. Especially ingenious and well-made were those for motorists, backed with rabbit skins cured by the makers. The prices were reasonable. These Institutes do add a great interest to village life, and next year a larger hall and a better setting will probably be provided.

Who does not love washing-frocks?—and who is not delighted that the time for wearing them has come round again? Not even the worst that happens in the laundry loosens the allegiance of women to pretty washing fabrics. As it happens, there are materials proof against the evil ways of many responsible for the wash. Tootal Guaranteed Wash Cottons are all right, and emerge triumphant from every laundry. There is an indelible voile called for convenience Namrit—it is in fascinating and varied designs; Tootal Piqué is suitable for outdoor sport garments, and can be well tailored; Tarantulle is the latest and daintiest thing for pretty lingerie; and for morning wear and children's frocks and overalls nothing can excel Tobralco; while men give unstinted praise to Tootal Shirting. Tootal, Broadhurst, Lee, and Co. are maintaining last year's prices; and, as they have gained the confidence of the public by the quality of their products, they make them unmistakable by marking the selvedge with the word Tootal.

Everyone will sympathise with Miss Isobel Law's wish to have her wedding to Air Vice-Marshal Sir Frederick Sykes quite quiet. Eleven a.m. is the hour fixed for the ceremony on the 3rd of next month. The church, St. Columba's, Pont Street, is where Mr. and Miss Law—his sister—and Miss Isobel Law have always worshipped. A. E. L.



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## SCIENCE JOTTINGS.

CONCERNING THE MOA.

MUCH has been written lately on the subject of extermination in regard to the Plumage Bill. That the alarm which has been sounded is justified is shown by what has happened in the past to birds which were wiped out of existence by man, chiefly for food. In nearly every case the victims inhabited islands. Hence, it might be argued, lamentable as their disappearance may be, inasmuch as they were requisitioned for human food their extinction was justified. This conclusion is, however, unjustified, as is shown by the fact that the extinction of the birds was not followed by the extinction of the people living there. For these islands are still, all of them, inhabited. Of many of the species which have thus vanished, we know no more than can be gleaned from the records of the early explorers and travellers. Under wise measures of protection they would have been living to-day.

One of the most interesting and remarkable types thus deplorably extinguished is the Moa of New Zealand. When the Maoris first landed there, both the North and South Islands were occupied by several species, ranging from giants over nine feet high, to comparative dwarfs no bigger than a turkey. The largest of them all was the great *Dinornis maximus*, which measured nine feet four from the crown of its head to the ground. The appearance of this bird is vividly shown in the accompanying photograph of a restoration just made by Lord Rothschild, and executed in the Rowland Ward Studios. Presently it will be removed to his wonderful museum at Tring. Lord Rothschild has devoted long years of study to the subject of extinct birds, and in carrying out his task of restoring the moa, he took as his model the fine skeleton in the Museum of the Royal College of Surgeons. So, then, there can be no question about the accuracy of his rehabilitation of these dry bones. The feathers were copied from actual feathers of the moa in the British Museum of Natural History.

The great size of this bird is well brought home by comparison, on the one hand, with a man of average size, and on the other with the little kiwi, or apteryx, the smallest living member of the ostrich tribe. But it is not alone on account of its great size that this bird is

remarkable. Like its living relatives, the emu, cassowary, rhea, and the African ostrich, it was flightless. In no other member of the ostrich tribe, however, has flightlessness been carried to such an extreme as in the moas. In them every vestige of the wing has vanished; and in

power of flight. The African ostrich is the only member of the ostrich tribe to retain the tail, the feathers of which are of considerable size, and constitute an appreciable part of the harvest of the ostrich-farmer. In the apteryx and the emu, the wings are invisible in the living bird, but they can be found if carefully sought for among the feathers. The wing in the cassowary is no larger than in the emu; but its presence is indicated by a number of long black quills, recalling those of the porcupine. What purpose they serve yet remains to be discovered. In all these species the arm, fore-arm, and hand in the ancestral functional wing seem to have been approximately of the same length. But in the kiwi, rhea, and African ostrich, the arm, as in many flying birds to-day, is the longest segment of the wing.

But to return to the moas. How long these birds survived after the advent of man in the Islands is unknown. In the North Island, it is possible that a few may have survived till about four or five hundred years ago. In the South Island it is thought that they may have lingered till at least a century later. When New Zealand was first explored by Europeans, bones of these birds were found in great profusion in many districts, lying on the surface of the ground. They were specially abundant around the old cooking-places of the natives, and many bore traces of fire.

Life for the moas, however, even before the advent of man, was not without its periods of stress. For many of the swamps which have been drained, such as that of Glenmark, near Canterbury, have yielded thousands of moa skeletons, suggesting that death had overtaken them suddenly. Perchance they swarmed there in search of water in a time of drought, and, finding none, died of thirst. Some suggest, on the other hand, that they sought there the only running water during the biting cold of a glacial period. But this seems hardly likely. In the British Museum of Natural History there may be seen leg-bones, still covered with the skin and scales, and a few feathers. Portions of the head and neck thus desiccated are also preserved there, and these suggest exposure to a dry climate rather than to Arctic conditions. Finally, Lord Rothschild has added the coping-stone to the work begun by Owen, who was the first to describe the bones of these wonderful birds.

W. P. PYCRRAFT.



GIGANTIC, AND FLIGHTLESS: THE EXTINCT MOA OF NEW ZEALAND—A RESTORATION BY LORD ROTHSCHILD, COMPARED WITH ITS TINY RELATIVE, THE KIWI, AND A MAN.

As described by Mr. Pycraft on this page, this restoration of a Moa was made at the Rowland Ward Studios, under the supervision of Lord Rothschild, for his museum at Tring. Its general aspect was based on that of its nearest living representatives, the Cassowary and the little Kiwi, or Apteryx, of which a specimen appears in the photograph.—[Copyright Photograph.]

some, apparently, even the shoulder girdle to which the wing is attached was also lost. The disappearance of the tail is a concomitant of the loss of the wing and the

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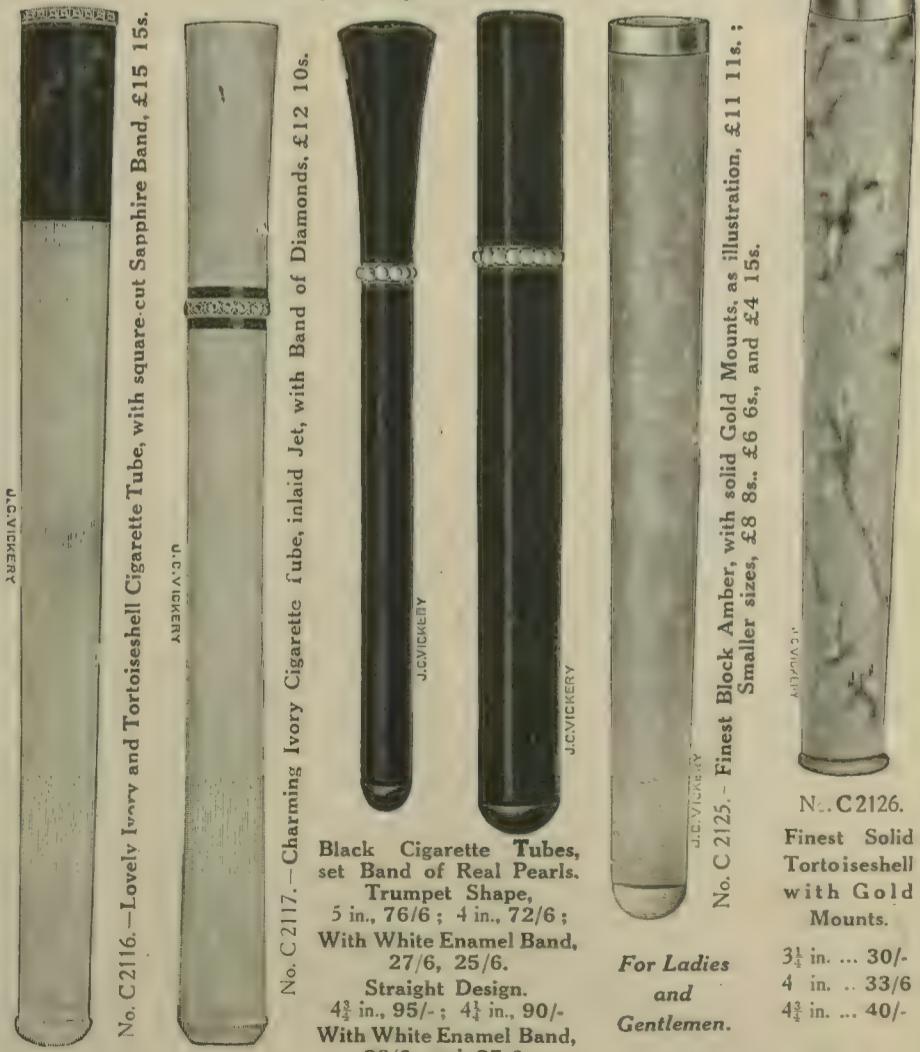
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## THE CULT OF THE POSTAGE STAMP: NEW ISSUES.

BY FRED J. MELVILLE.

THE Colonies, which were so prolific in the issue of war stamps during the past five years, are now turning their attention to stamps appropriate to the conclusion of peace. An attractive series of peace stamps has just appeared in the Bahamas. The design is uniform throughout, and shows a medallion bearing profile to left of King George, with the Imperial crown above, with two streamers bearing the inscription "Peace." To the right is the badge of the colony, over sprays of laurel. The values in this series are ½d., green; 1d., red; 2d., grey; 3d., brown; and 1s., grey-black.

The German-Austrian republic has replaced its late Imperial stamps by a complete series of ordinary postage stamps, and has now issued complementary sets for newspaper postage and for collecting "postage due." The head of Mercury is the feature of the newspaper series. The postage-due stamps, which are in two sizes, the small ones being the "heller" and the large the "krone" values, have bold numerals of value in ornamental frames.

Most of the recent Austrian stamps have appeared imperforate, as well as perforated. In issuing them imperforate the authorities have been economising on labour. A recent advice from Vienna informs me that the paper shortage is so acute there that even postage stamps are affected thereby, and that much of the postal business in Austria is being conducted without stamps, the sender paying cash at the post offices, and having the letters marked with a simple indication of the amount paid. The postal rates have also been raised again, and in order that the stamps should conform to the Postal Union colours, there have been some changes in the original set. An 80-heller red stamp has been issued in a wider type of



Replacing the Imperial issue: a new stamp of the German-Austrian Republic. 2. Where some are imperforate: a new German-Austrian newspaper stamp, with head of Mercury. 3 and 4. In two sizes, for heller and kronen respectively: examples of new Austrian "postage-due" stamps. 5 and 6. The "dove and winding road" design: a second issue of Plebiscite stamps for Upper Silesia, in two sizes. 7. Colonial issues turning from war to peace designs: a new Bahamas stamp. 8. Over 20 to the penny at pre-war rates: a French ½ centime stamp now obsolete.

Stamps supplied by Mr. Fred J. Melville, 110, Strand, W.C.2.

a value could serve any postal requirement. At the normal pre-war exchange there would have been over 20 of these stamps to the penny.

The Plebiscites continue to provide some interesting novelties. A second issue has just appeared for Upper Silesia in a curious design. The central feature is a landscape, with a winding road, to the right of which are dwellings and to the left collieries. Emerging from the

clouds is a dove bearing an olive branch. The values up to 40 pfennig are in the small size illustrated, and the values from 50 pfennig to 5 marks are in the large size.

## "OLD WINE AND NEW BOTTLES."

MRS. Mordaunt has definitely stepped into the ranks of the novelists who want to make your flesh creep. There was a time when she seemed to be heading in another direction; but the short stories in "Old Wine and New Bottles" (Hutchinson) leave no doubt about her present objective.

Knife-thrusts in dingy riverside dens, Chinese dealers in opium—and other things, foul-mouthed sailor men and loose women, these are the features of the collection. Perhaps they might be bearable if they were read one by one, in the pages of the magazines that first, no doubt, gave them to the public; but "Old Wine and New Bottles" has a cumulative effect that is uniformly depressing. It comes, we suppose, from the adventure of a super-sensitive impressionist in East London. Her nostril, as George Eliot might have expressed it, is not too scornful to gather the odours that lie on the track of truth. . . . But the truth contains elements more subtle, and infinitely greater, than the stench and the brawls of a slum quarter. Even there, it is possible to see the soul of humanity touched with grace, to read it as the pilgrim of the eternal purpose. It would be ungrateful

to criticise the earthiness of Mrs. Mordaunt's view-point without pointing to the matter in which she excels. Her sharp-edged sketches of scenes are extraordinarily convincing. She hales you into the marine store, with the tobacco, the sea-boats, and the barrels of lime; she immerses you in the grey London river where the swollen corpse goes out on the tide. Her vision is warped, perhaps; but she compels her readers to see the world as she sees it.

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“Surely,” writes Mr. Richard Le Gallienne, “we should take an aesthetic pride in our own bodies—not to mope over their processes in a cowardly fear of disease, or to defile them by over-indulgence; but to study how we can keep the human machine most efficient in all its parts.”

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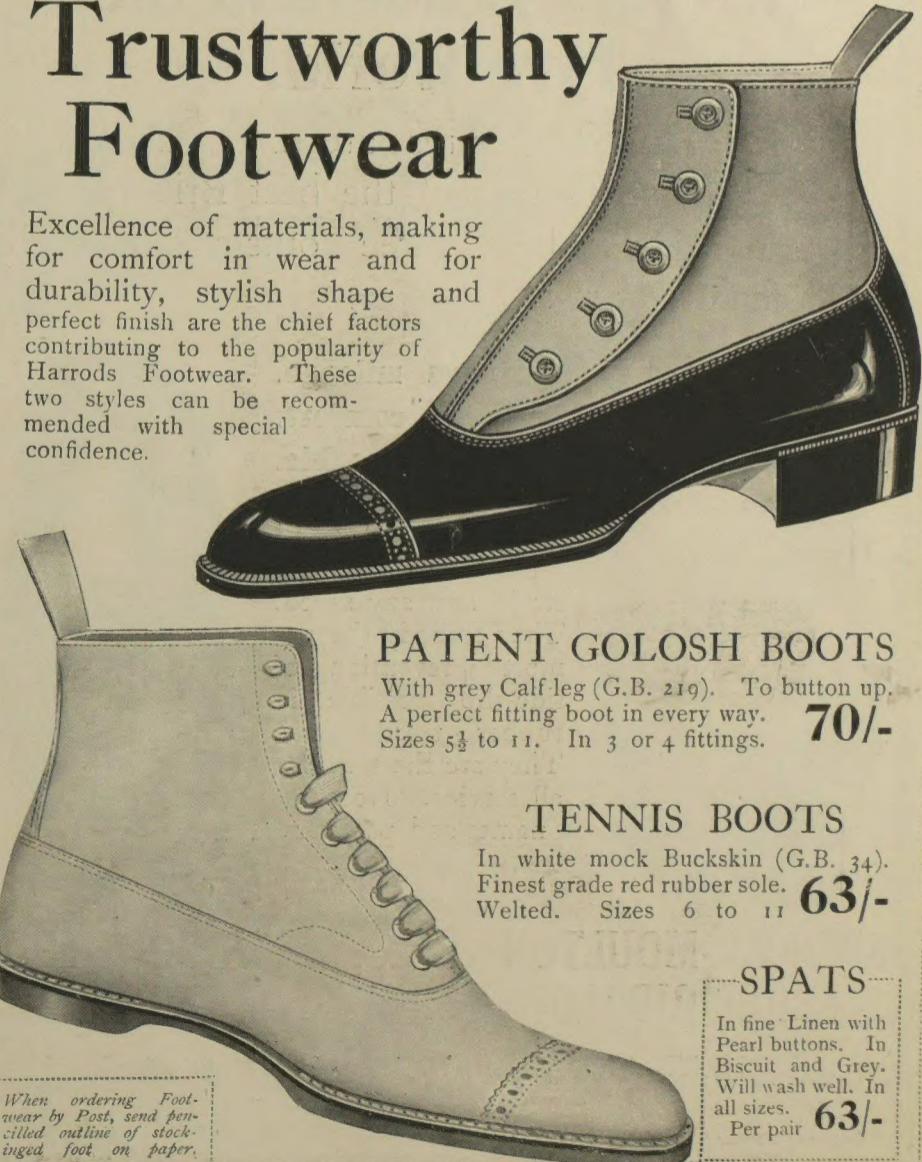
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## THE CHRONICLE OF THE CAR.

**Progress towards Production.** In some general remarks last week on the subject of car production, I said that among the firms which are getting down to their programmes the Austin Company was turning out about a hundred cars per week. Since then I

and are, withal, excellent value for the prices asked; but not even the most enthusiastic champion of the cheap Transatlantic cars will claim that in finish and wearing qualities they will compare for a moment with such a chassis as the Austin.

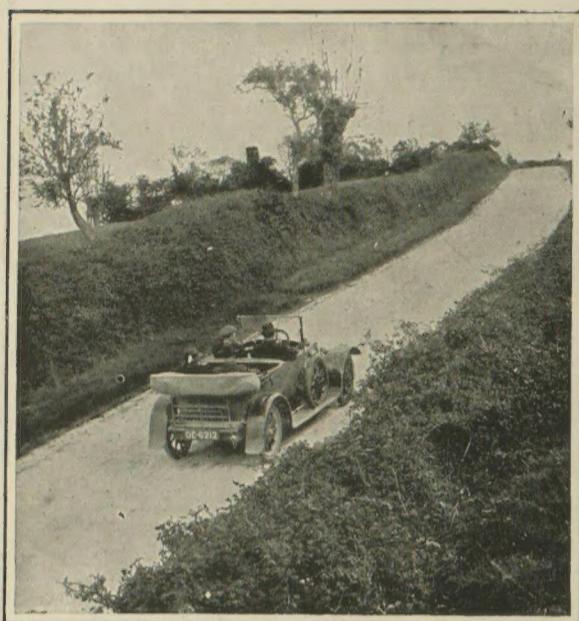
Large as the output now is—and it will shortly be very much larger—it has its disappointing side, inasmuch as it should have been far larger, and would have been were it not for the unfortunate fact that the workers seem to have lost the habit of work. The shorter hours being worked and the large falling-off in individual production have resulted in Austins, in common with the rest of the industry, being very much behind in their anticipations of output. It is no part of my duty to enter upon a discussion of the dire economic effects which must result from this policy of going slow by the workers; but it is impossible to listen to the explanations of such a leader of industry as Sir Herbert Austin regarding the failure to come up to expectations without feeling gravely concerned as to the future of British trade unless there is an improvement. When one sees a great establishment such as that at Longbridge and realises its full capabilities, the reflection is forced upon one that there is no need for us to fear foreign competition, either at home or in the overseas markets of the world, if only all concerned will put their backs into the task of the moment and really strive to attain the maximum results of which such works are capable. It is fortunate for us that other countries seem to be suffering from the same paralysis of industry as ourselves. Were it not so there would be little hope for the British motor industry, or any other.

The Austin Company producing a lot of cars, but in my judgment they are good cars. While it is true I have no records over long distances, I have seen the car in process of building from the raw material to the completed chassis, and I am thoroughly satisfied that every possible care is taken in manufacture to make the Austin a really high-class car. On the road its performance is all that can be desired of a vehicle of its class and

power rating. As to speed, it is faster than I should have anticipated. It climbs exceptionally well. The engine is very smooth in its running, and pulls well at low speeds. There is no noise from the transmission, and even on the lower speeds the gear-box is as quiet as one expects it to be. All round I should describe performance as being above anticipation, and I am distinctly of opinion that the Austin Company is turning out a car which will more than maintain their reputation for high class production. When it is remembered, too, that it is sold at a price well below that of American vehicles in its rating class, the company are even more to be congratulated on their achievement. The car would have been good value at the price before the war. What that means now need not be elaborated.

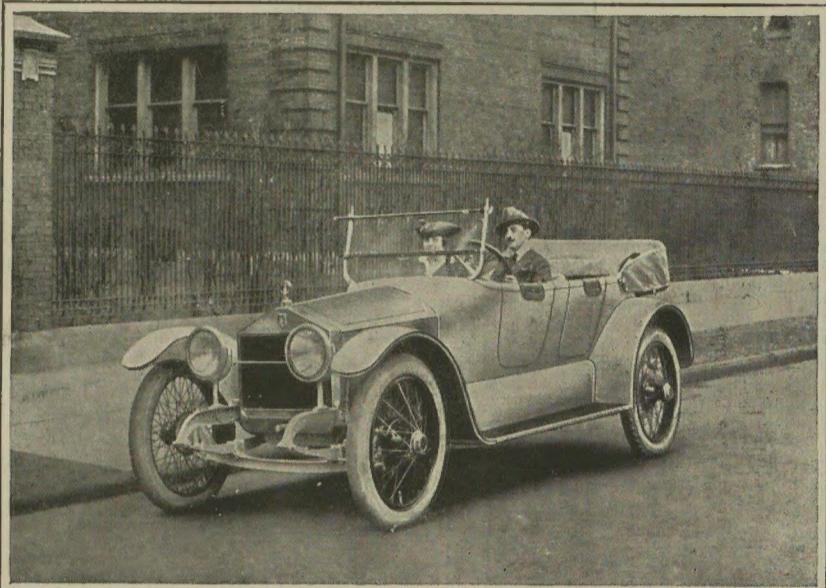
## Will Car Prices Come Down?

One of the principal causes of anxiety among motorists now is the inordinately high prices of cars, which seem inclined to go even higher yet before the inevitable slump comes. It is next to impossible to get any sort of car in



MOTORING IN MAY: A WOLSELEY "FIFTEEN" CLIMBING FROMES HILL.

have paid a visit to the great works at Longbridge, and am more than gratified to find that I understated the actual figure. The company is doing even better than I thought, and is now turning out a full 150 chassis a week, in addition to a large number of tractors and lorries. The body works have not quite got up to the same standard of production, but there are, nevertheless, coming through the factory a round number of 125 finished cars every week. Of course, this is a mere fleabite compared with the huge outputs of the bigger American factories, but it is by a long way the biggest programme of production ever consummated in the British trade; and the car itself is a far better vehicle, from the point of view of lasting qualities and "service," than any of the cheap mass-production Americans. Not that I have a word to say against the latter. On their merits they are most of them good cars,



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decent condition at less than 100 per cent. advance on its pre-war list price—I am referring, of course, to second-hand cars now—while, unless one is so fortunate as to have

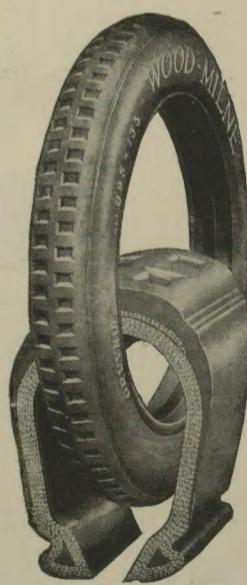
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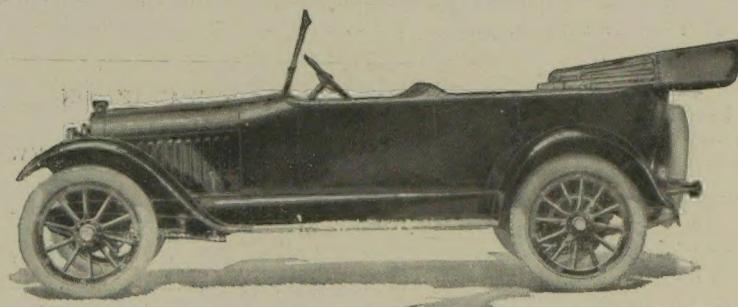
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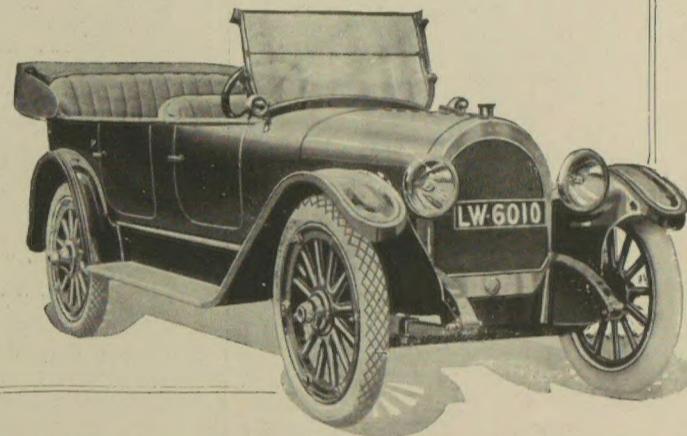
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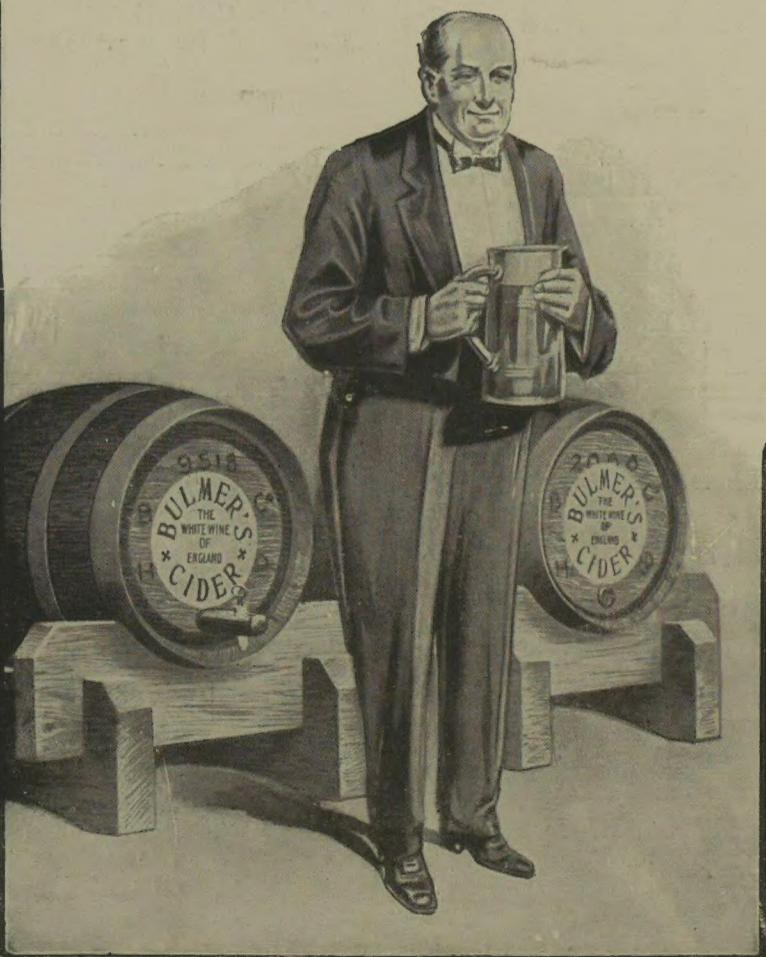


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*Continued.*

secured a place on a waiting list with a firm delivery contract at the prices of a year ago, it is out of the question to get a new car unless by the payment of an enormous premium. How long will this state of things last? My own opinion is that it will not be long before prices come down with a run. People are not buying cars now as they were even two or three months ago. A walk along any of the thoroughfares devoted to motor-car interests will demonstrate to anybody who cares to use a little observation that there are plenty of new cars for sale in the various shops. But not at list prices. The clever speculators who ordered cars a year or more ago, and who have now got them, have managed to steer round the M.T.A. regulations, and by running their cars for a few hundred miles, are able to describe them as second-hand, and to demand extraordinary prices for them. They look very much like being landed with them, in many cases. Dealers, too, have paid prices in excess of lists in the sure and certain belief that they can make a profit—but, as I have said, the

public is not buying, and I hope will not until the profiteers come down to earth. That they will have to do before long, and I shall be astonished if before the end of the summer we do not see something approaching a return to normal conditions and more moderate car prices.

W. W.

How shocked the great ladies of the past would have been at the way dance hospitalities are now dispensed! They are not often at the houses of the givers. Invitations are sent out by the hostess's friends to their own friends, up to the number of the party which each of them says she can bring. Consequently, the atmosphere of a private dance is precisely that of a subscription one, but the guests do not pay. Each party dances within itself, as it were; and, as almost all have been entertained to dinner beforehand, a buffet supper is all that is required. The hostess dines her own party also beforehand, and the dancing interpartially—to coin a word—is no more than when

at a subscription ball people meet others whom they know well of another party and arrange a dance or so together. In old days no girl of quality would have been allowed to go to such assemblages. Then every hostess knew and was responsible for every guest.

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LONDON S.W.1WILL YOU  
kindly support  
the work of the  
**N.S.P.C.C.**

The little one left Fatherless and Motherless in what should be its happy Childhood is indeed in sad plight. There are, however, some little children who are even

## worse than orphans.

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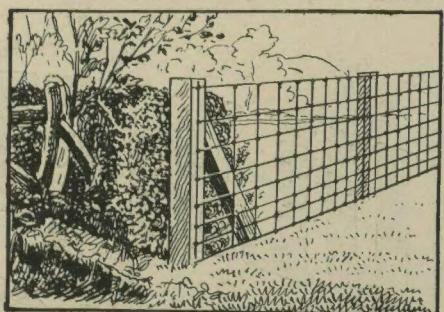
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is earnestly asked, and may be sent to the Director, ROBERT J. PARR, O.B.E., Central Office, National Society for the Prevention of Cruelty to Children, Leicester Square, W.C.2.

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